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THE DEADLY
HANDS OF
KUNG FU
SEPT. No. 28
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THE DEADLY HANDS OF KUNG FU

SPECIAL!

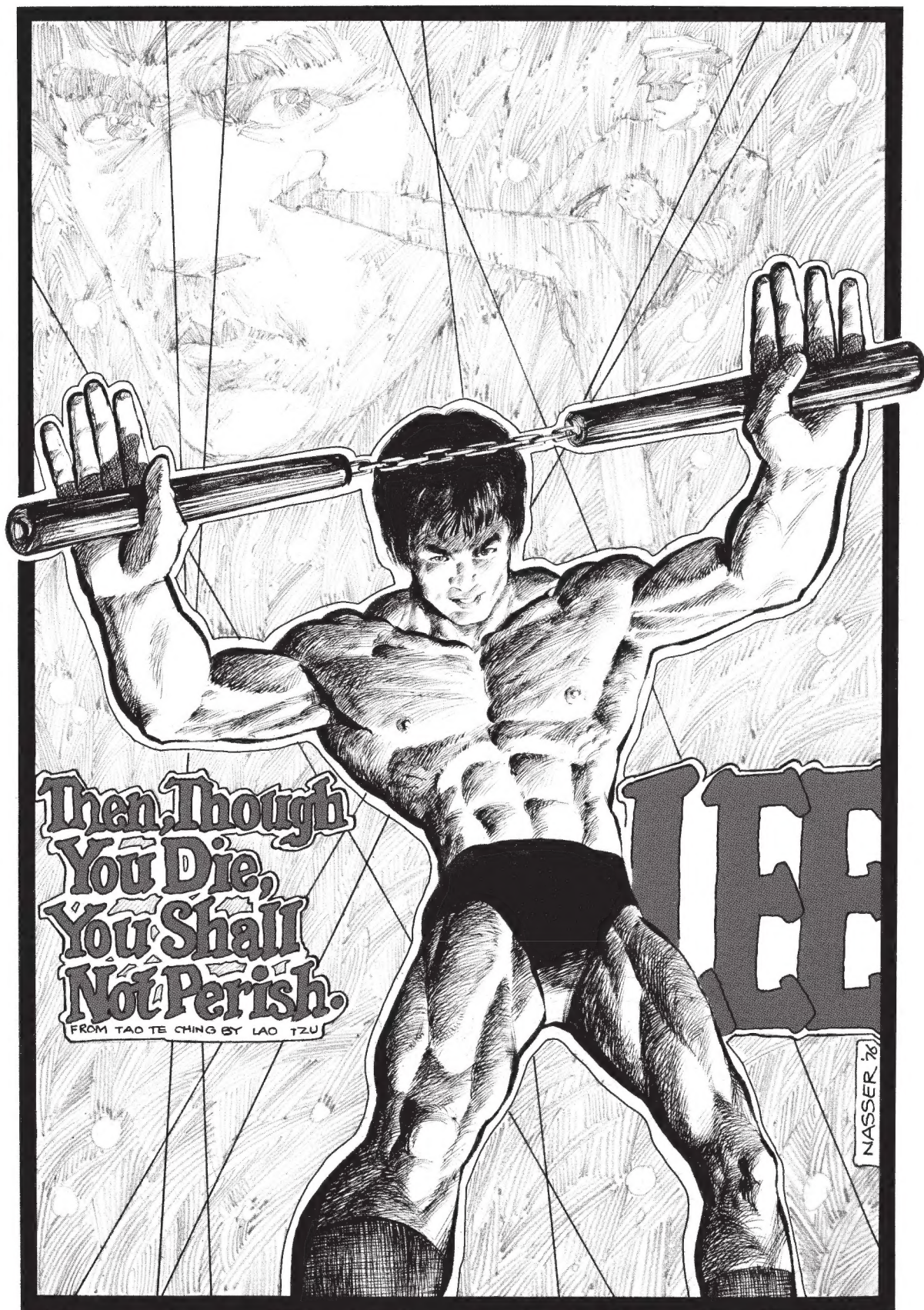
THE BRUCE LEE STORY!

**THE
GREATEST
MARTIAL
ARTS
LEGEND
EVER!**

**ALL
NEW!**



MARVEL



Then, Though
You Die,
You Shall
Not Perish.

FROM TAO TE CHING BY LAO Tzu

LEE

NASSER '76

STAN LEE presents THE DEADLY HANDS OF KUNG FU

Vol. 1 / No. 28

Sept. 1976

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BRUCE LEE: PART I "LEGEND OF THE DRAGON!"

By Martin Sands, Joe Staton, Tony DeZuniga & The Tribe

Young Bruce Lee survived the turbulent streets and numerous gangs of an overcrowded city. But survival was not enough, for he had to face his greatest challenge—himself!

Page 7



ENTER THE LETTERS	4
EDITORIAL	6
THE TAO OF MANY WAYS!	26
Two revolutionaries in the art of combat: Bruce Lee and Shinmen Musashi have the critical eye of Jim Whitmore turned on their fighting philosophies!	
FIGHTING ARTS REVIEW	35
Facts and photos on the latest doings in martial arts by David Anthony Kraft!	
THE TAO OF STUNTWORK	36
Jim Whitmore conducts a candid interview with the man selected to coordinate the action sequences in the BRUCE LEE: LIFE AND LEGEND film, Pat Johnson!	

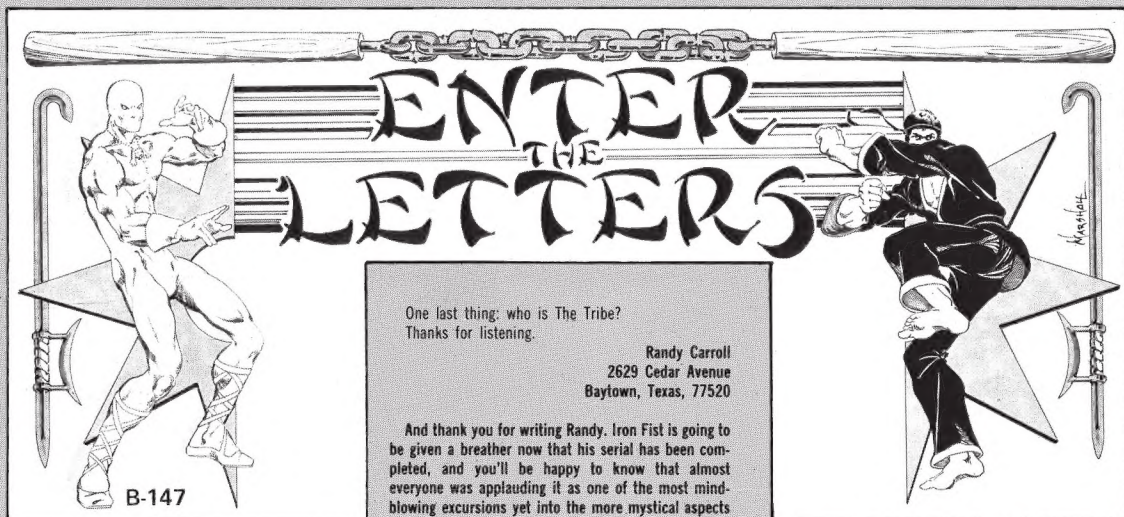
BRUCE LEE: PART II "THE HONG KONG CONNECTION!"

By Martin Sands, Joe Staton, Tony DeZuniga & The Tribe

Bruce Lee brought a controversial new form of combat to the dojo and a unique brand of explosive action to the screen. His legacy in both fields is fame—sought by many, achieved by a precious few!

Page 39





One last thing: who is The Tribe?
Thanks for listening.

Randy Carroll
2629 Cedar Avenue
Baytown, Texas, 77520

And thank you for writing Randy. Iron Fist is going to be given a breather now that his serial has been completed, and you'll be happy to know that almost everyone was applauding it as one of the most mind-blowing excursions yet into the more mystical aspects of the martial arts.

Boisterous Bill Mantlo has promised us on a stack of DEADLY HANDS that he will be toning down a bit on the usage of various Spanish Dialects, though he (and we) feel an occasional phrase or two is in keeping with the kind of "street" feel "Sons of the Tiger" should have. The Tribe is very simply a group of Phillipino artists under the direction of Tony De Zuniga, whose fine graphics are currently on display in the continuing "Swordquest" saga, brain-child of neo-Editor John Warner. All clear Mr. C.?

Dear Marvel,

Issue #24's best feature was the fabulous "Sons of the Tiger" featuring the White Tiger. I was certain that series would go steadily downhill when the Sons split up, but instead it has improved, and that's saying something. I find myself really enjoying stories with multiple plotlines.

As a faithful follower of most of Marvel's black and white magazines, I'll tell you that DHOKF used to be my runaway favorite, though recently my opinion has changed, and I now count your incredible DOC SAVAGE mag as the premiere b&w you publish. Hey all you kung fu fanatics, try a DOC SAVAGE book and see why.

A marvelous fan.

Shakralah C. Jabre
20 N. Main St.
Newmarket, N.H. 03857

One thing we're not about to do is play favorites with our own liltin' line of magazines, but if you're even more turned on by the Man of Bronze than martial arts madness, we're not complaining—just so long as you buy 'em all that is. Seriously, people, DOC SAVAGE is really an action fanciers delight, that has more than enough fisticuffs to satisfy even the most diehard kung fu enthusiast, so do yourself (and us) a favor, the next time you're down at the local newsstand, grab a copy of DOC SAVAGE along with the other Marvel black and white masterpieces.

And in case you've just forgotten the name, it's DOC SAVAGE, dig.

Dear Marvel,

Issue 24 of DEADLY HANDS OF KUNG FU is really nice. Ever since "Under the Pagoda" was discontinued, I've been waiting for something like "Fighting Arts Review", with news of upcoming movies. Now that you've added it, please keep it as a regular feature.

After seeing THE MASTER GUNFIGHTER, I agree with Don McGregor's review of it. But nowhere was it mentioned that THE MASTER GUNFIGHTER was, scene for scene, an Americanization of the samurai film

GOYOKIN. And Billy Jack Enterprises didn't credit its source.

I've enjoyed Sanho Kim's art in "House of Yang" and am glad to see you'll be using his art next issue in "Swordquest"

Sincerely,
Laurne White
5408 Leader Ave.
Sacramento, Calif. 95841

The response to Dave Kraft's new column (which will be around for a long time to come) was nothing less than resoundingly favorable from all quarters. And, of course, "Fighting Arts Review" will not just keep you up-to-date on the latest in kung fu flicks, but will regularly inform you of all the happenings of current interest in all aspects of the martial arts world.

Unfortunately, Sanho Kim was unavailable for the final three chapters of "Swordquest", though we think the art of ever-capable Tony DeZuniga is more than equal to the task of finishing that epic adventure. We hope you'll be letting 'us know what you thought, Laurine.

By the way, you weren't the only one who noticed the similarities between THE MASTER GUNFIGHTER and the Japanese film GOYOKIN. Our next correspondent has a great deal to say on that topic, so let's turn the floor over to Mr. Ron Harris ...

Dear Marvel,

Though your text features are seldom worth commenting upon, Don McGregor's plot-rehash/review of MASTER GUNFIGHTER deserves mention. While Don is correct in his appraisal of this misfire film, he misses an important point—the same point which has been missed in every other review of MASTER GUNFIGHTER I've read—the point which explains the movie's failure.

MASTER GUNFIGHTER is a virtual shot-for-shot retelling of the excellent Japanese samurai drama GOYOKIN, which saw limited release in the States as THE STEEL EDGE OF REVENGE. The original story, in which a clan wrecks a gold ship to pay their dues to the shogunate and thus keep their clan alive, was simply moved from Japan to Southern California.

Of course, this wasn't the first time a Japanese samurai epic was turned into a western both THE MAGNIFICENT SEVEN (THE SEVEN SAMURAI) and FISTFUL OF DOLLARS (YOJIMBO) made the transition very well. The latter film, especially, stayed extremely close to the plot and direction of the Kurosawa original. Yet FISTFUL OF DOLLARS was a successful adaptation because director Leone chose a film easily transformed,

then was not afraid to alter substantially those scenes which made sense in feudal Japan but not the Old West.

Laughlin, on the other hand, chose to remain fanatically faithful to an original film in which the peculiarities of Japanese history and philosophy were of prime importance. The battle of conscience fought by Magobei (Finley) was the direct result of a social/political structure in which the shogunate had life-or-death control over the existence of clans like the Sabai. Likewise, the powerfully ingrained concepts of honour and loyalty allowed Magobei's brother to commit the atrocity with what seemed to be a perfectly legitimate excuse. As there was never an analogous situation in the American or Spanish West, Laughlin was compelled to invent a complicated and very rickety explanation for his hacienda-dwellers to murder a village of fishermen. This weakness alone would have been fatal.

But Laughlin's reluctance to do his own thinking didn't stop there. He was faced with the question of what to do with the extensive swordfighting in the Japanese original. The westerns mentioned earlier managed very well by translating the swordplay into gunfighting, but the personal nature of the fighting in several of GOYOKIN's key scenes (e.g. the street confrontation, the climactic duel) made it nearly impossible to turn them into gun battles without extensive restructuring. So Laughlin made his second big mistake: he equipped his cowboys with ceremonial swords, and his leads with samurai swords (!), and treated us to the bizarre spectacle of a half-dozen well-armed assassins choosing to risk blade combat with an expert swordsman when they could just as easily have eliminated him with one little bullet. The laughable result is easily seen in MASTER GUNFIGHTER's street fight.

In fact, Laughlin's only original contribution to the film is the introduction of Finley's wife. As McGregor points out, that contribution was less than helpful. Personally, I don't object to translating films from one milieu to another, as long as the translation obeys the same rules of coherence and believability as the original. But when Laughlin, trembling in fear of doing some creative rethinking for himself, goes so far as to move a snowbound duel to the warm California coast, and yet still have his combatants stop to blow on their hands!—that's a bit too much to take. Laughlin's lack of originality and artistic integrity turned a superior original into a ludicrous B-grade turkey. It's en-

couraging to know that the public was not fooled, and stayed away from the movie in droves!

Ron Harris
65 Hemlock #15
Redwood City, Ca. 94061

Thanks for that lengthy and rather perceptive bit of commentary Ron. By way of explanation, we would like to mention that although reviewer Dauntless Don McGregor had not seen GOYOKIN, and was thus unaware of the closeness between its structure and that of MASTER GUNFIGHTER, several people up in the office (Editor John Warner among them) had viewed both films and immediately picked up on the similarities. However, we felt it best, considering GOYOKIN was not a movie that had received any sort of blanket saturation at American theaters, to judge MASTER GUNFIGHTER as a piece of art in its own right, and let it either rise or fall on those merits, and those alone.



Dear Marvel,

Ready for another typical "cover-on" report of DEADLY HANDS? Well here it comes. #24: the cover, nice, but not great. Larkin is beginning to turn me off.

His colors are okay, but I think he'd do a lot better on interiors. And, where are those covers by Adams and Perez? Frontispiece: I've been observing Mike Zeck's work at Charlton and I'd like to see him get off inside-covers and onto full-length stories. How about it?

Part six of the Claremont/Nebres Iron Fist tale was excellent, a neat way to end off this saga. The true identity of Bowman was a real shocker. But, those are the types of things we expect from you Chris. Keep it up. On the art, Rudy is great, no doubt about it, but please give us a little break after twelve issues, okay?

"Three Misses" was an unexpected treat, enhanced by those beautiful illustrations by Perez and Austin. Nice change of pace.

"The White Tiger" was beautiful. He's the best thing since Omega to emerge from Mighty Marvel. With Bill Mantlo to back him up, who can lose. The only thing I can really ask for is more Gil Kane. His one-issue try-out really turned me on!

Oh, in case you thought I was blind, and missed those other articles, well I didn't. It's simply that of this writing I haven't read them yet (I usually don't). In all, DHOKF #24 was a very good issue. You should all be proud. Be cool.

Larry Dean
6362 Laurention Ct.
Flint, Mich. 48504

Well, it appears as if almost everyone is reasonably pleased with the directions we're pursuing in this magazine, and we'd be less than honest if we said we weren't just the least bit happy—ecstatic is more like it. And what's most important is that you people actually wrote in and told us in greater numbers than have been received in quite some time that you like what's going down here. Way to go folks. Still, those two pages of ads that've been waved under your collective noses the past few issues are still sitting on the back burners raring to go if and when we give the word. So, whatever you do, don't stop writing and don't stop thinking. Any and all bits of comment are welcome. So skip the flying side-kicks for a couple of minutes, sit down and drop us a line. At least you won't risk pulling a muscle doing it. Send it to:

THE DEADLY HANDS OF KUNG FU
c/o Marvel Magazines
575 Madison Ave.
New York, N.Y. 10022

ALL NEW! FROM THE MIGHTY MARVEL HOUSE OF IDEAS!

OUT OF THE SCREAMING HEART OF THE ATOM STEPS THE GREATEST LEGEND OF THEM ALL!

WATCH FOR IT!

THE NEWEST, BOLDEST, MOST FANTASTIC, BLACK & WHITE MAGAZINE EVER!

Dear Marvel,

I hate to start a letter with the usual "great, terrific, beautiful, and all-around good" type comments, but that was exactly what DEADLY HANDS number 24 was.

To start with, the comic features were above par. The fantasy of Iron Fist's adventure balances well with the "reality" of the Sons of the Tiger story. Both storylines have been doing really well so I'll skip that part and get down to facts.

First of all, the "Fighting Arts Review" is something long needed. I mean, you've got regular comic series, but what regular text features do you have? The letters page and the editorial are hardly true text features. Keep it, it's good.

Secondly, "Three Misses" was really good, even though I can't seem to remember who Jason Striker is, although I've seen that name in DEADLY HANDS before.

Thirdly, concerning Wilson Rivera's letter, I agree, if at all possible, please give attention to Marvel's other martial artists. If not in comics, then how about an article on the martial arts in comics (and not just Marvel)? It seems so much in place, yet it hasn't been done. Perhaps you could feature one hero each issue along the line of "Marvel's Mightiest Monsters" a feature that began and ended with MONSTER MADNESS #3. (Remember it?)

I know it's a little late in the letter for this, but the cover of DEADLY HANDS #24 was absolutely gorgeous. Especially the bird of fire background.

Anyway, that's enough for now. I had to put my two cents in because it would be tragic for Enter the Letters to turn into two pages of (YUK!) ads. Especially because it holds sentimental value for me, having my first letter printed way back when.

Congratulations on a job well done.

Brad Keefeauver
622 East Polk St.
Morton, Illinois 61550

Dear Marvel,

DHOKF #24 was the best issue of this magazine that I have ever read, and the cover was one of the finest I have yet seen. The conclusion to the six part Iron Fist series was quite exciting and I would really like to see much more of him in this mag. The Sons of the Tiger series is coming along well, and although I didn't really like the White Tiger, he's becoming more and more intriguing each issue. I have one bit of criticism for Bill Mantlo though, and that is I wish he would stop the over abundance of Spanish dialogue. I really don't know the language well, and I'm afraid something's going past me which is of some importance.

Re-Enter The Dragon...Again!

It's summer, people. You can tell—it's about ninety degrees, very sticky and all the oxygen (being somewhat more clever than most of the humans here) decides to leave the city.

However, there seems to be yet another sign that heralds the arrival (I'm writing this in June) of summer, not just in good ol' Fun City, but across the nation (and probably in certain foreign ports as well)—a resurgence in the Bruce Lee phenomenon. Some of it is conscientious, some of it is sheer senseless exploitation. Hopefully, we fit into the former classification.

Still, the interesting point in all of this is the fact that this once-a-year rebirth happens at all; that long after his films have stopped coming out, the memory of Bruce Lee is still that strong with many of us. And while the people on the business end may see it all in terms of dollars and cents (which is, after all, their job), I'd like to think that some of us on the creative end of these projects see it in terms of a chance to do a tribute to a person we look at with respect, ap-

preciation and maybe just a bit of awe.

This year, with this issue, we are doing a cover-to-cover Bruce Lee special for the first time. Always before, Bruce Lee has only been covered in our articles. This time Bruce Lee is featured in the comics.

I'd like to explain how this came about.

Ultimately, it started with you, the reader. It seems that half the letters we get (and we've finally started getting a few more than we were for awhile, thank you) have some line about putting Bruce Lee into comics form. But it was Archie Goodwin (at that time Editor of DEADLY HANDS) who came up with the idea of a "comics biography" while trying to decide what we might do for our yearly tribute to Bruce Lee (and when a man has single-handedly created your market for you, you owe him tributes for a long time to come). Stan Lee (no relation to the former) heard the idea and loved it.

The first problem was to come up with a writer who had both the journalistic background to handle the research and footwork and yet had enough of a knowledge of comics to translate the facts, hopefully intact, to work in the medium. Marvel has several such writers, but most of the more well-known ones were tied up. We settled on Martin Sands, a relative newcomer to Marvel if not to writing, an old friend of our coast-hopping correspondent, Jim Whitmore. Martin is a Bruce Lee enthusiast from years ago, but still confesses that this was possibly one of the most difficult assignments he's ever had to write.

That solved, we came to an even

bigger problem. Who was going to *draw* the blamed thing? Bigger problem I said—not because we don't have a large stable of some of the finest illustrators and storytellers in the business, but because doing likenesses is a very tricky business and even trickier in comics. Because of the nature of comics (especially trying to give the illusion of movement with still pictures) you can't always do things as they would look in real life. They just don't look right when you put them down on paper. And yet you have to distort subtly, maintaining as much of the likeness to reality as possible. And to make things worse, of all the likenesses in the world, it is generally agreed by artists that Bruce Lee's is one of the most difficult.

I think we came up with a winning combination—Joe Staton (pencils) and Tony DeZuniga with the Tribe(Inks). The combination of Joe's very fluid story-telling and powerful-yet-elastic figures makes him one of the perfect artists for martial arts action (not to mention some truly dynamic layout and design). And Tony's, as well as the Tribe's, special feel for near photographic realism (minus photographic stiffness) makes them the perfect team to handle just so tricky a project.

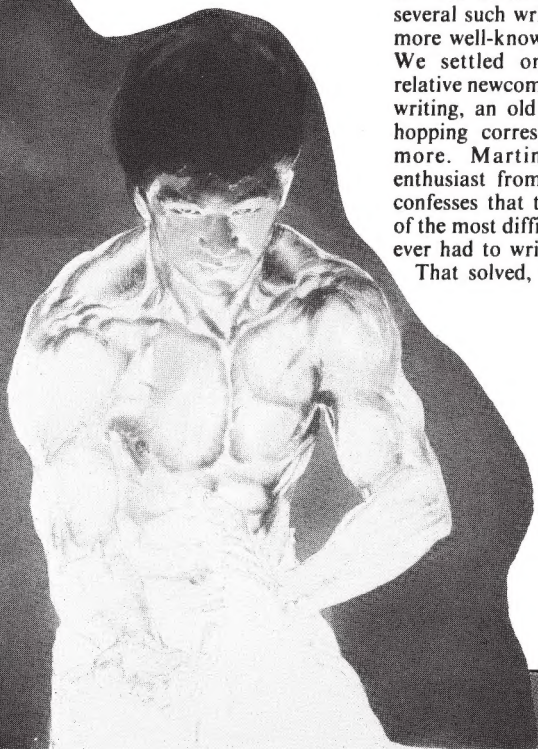
I'm frankly proud of the end result. We won't please everyone, as always. Due to limited space, we've only covered limited aspects of Bruce's diverse life (We told Martin he had 36 pages to play with and he asked us which six months of Bruce's life we wanted). But whether you fully like what we've done or not, we hope the inherent love and integrity that was poured into this project is apparent to one and all.

Whatever, we urge all of you to write and let us know what you think, pro and con. As always, we're interested in knowing.

Next issue, our regular features return. **SONS OF THE TIGER** will be back, **SWORDQUEST** will conclude and Don McGregor even has one of his surprise film reviews for us (really! He already handed it in and it's all set to go). So join us.

We don't think you'll be disappointed.

—JOHN WARNER, EDITOR.



PROLOGUE...

HONG KONG, THE CITY OF KOWLOON.
THE SEA EXTENDS A FINGER ACROSS
AN ISLAND ALREADY TOO SMALL
FOR ITS EVER-BURGEONING
POPULATION.

THE WIND THAT BLOWS
WARMLY INLAND ACROSS
THE BAY SEEMS TO WAIL
ITS OWN PRIVATE DIRGE.

FOR ON THIS JULY
NIGHT IN 1973, HONG
KONG IS TO LOSE
ONE OF THAT
POPULATION...

...A MAN WHO HAS
REPRESENTED THE
PRIDE-- PERHAPS
THE SOUL-- OF A
PEOPLE...

WHEEE-OOO

WHEEE-OOO

WHEEE-OOO

...A MAN WHO HAD
MADE HIS PLACE
IN THE WORLD...

...A MAN NAMED
BRUCE LEE!

WHEEE-OOO
WHEEE-OOO
WHEEE-OOO
ENTERTAINMENT
DRAGON
BRUCE LEE

SCREEEEEE-EEE!

SOME OF THE MANY PEOPLE WHO ADMIRED HIM DIDN'T EVEN KNOW HIS NAME--

--OR MAYBE IT WASN'T IMPORTANT TO THEM--

-- THEY CALLED HIM KATO OR THE DRAGON.

BUT LEGENDS DON'T SUDDENLY KEEL OVER INTO A COMA.

LEGENDS AREN'T WHEELED INTO SURGICAL ARENAS, THE DOORS CLOSING WITH A WISPERED, IF DISBELIEVED, FINALITY...

... LEAVING THOSE THAT LOVE HIM-- THOSE WHO WOULD FIGHT FOR THAT LIFE -- WITH NOTHING MORE THAN PRAYERS.

LEGENDS DON'T DIE.

ONLY PEOPLE DIE.

DOCTOR.

I DON'T KNOW, MR. CHOW ... MRS. LEE.

I WISH I COULD SAY SOMETHING MORE ENCOURAGING.

I'LL LET YOU KNOW AS SOON AS A DIAGNOSIS IS MADE.

TIME TICKS BY THICKLY.

THE ROOM ECHOES WITH THEIR WAITING.

OUTSIDE, LITTLE SEEMS TO HAVE CHANGED ON THE NEON-GLARING FACE OF KOWLOON.

ENTER THE DRAGON

HERDS OF PEOPLE MILL ALONG THE SIDEWALKS IN SEARCH OF AN EVENING'S ENTERTAINMENT.

AND IN THE DARKNESS OF A MOVIE HOUSE, TURNED SILVER FROM LIGHT RADIATING OFF THE RAISED SCREEN...

... A BRIGHT-EYED AND CHEERING AUDIENCE HAS FOUND THEIRS FOR THIS EVENING.

YOU HAVE OFFENDED MY FAMILY AND YOU HAVE OFFENDED SHAOLIN TEMPLE.

HYAAAAHH!

HYIII!

YEEEEEE!

OOOOOHHH!

UHHH "GUCK"!

IN THE AFTERMATH OF THE ORG/ASTIC DEATH, GLOWING FACES FOUR INTO THE NIGHT.

LEE

GOOD HAS TRIUMPHED ONCE MORE.

HEROES ALWAYS WIN.

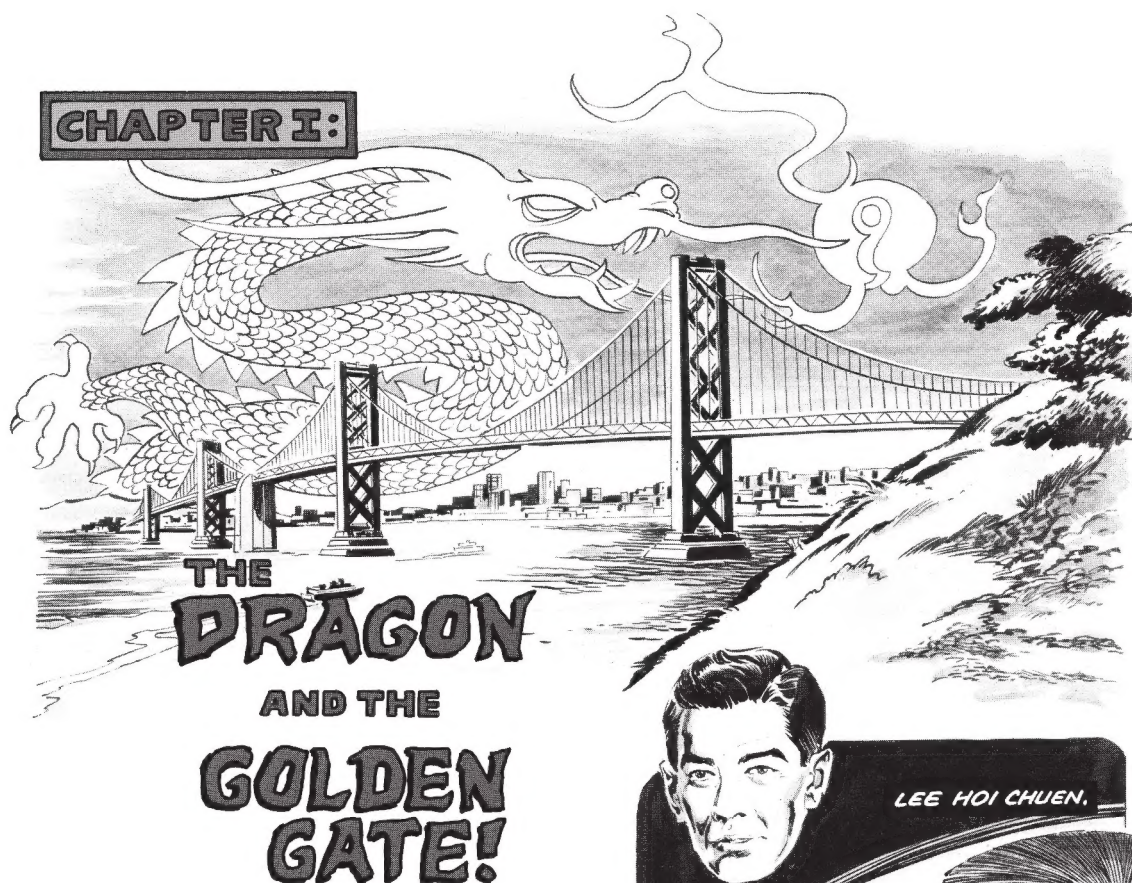
THE DRAGON --HE'S REALLY SOMETHING.

YOU BET. AIN'T NOBODY GONNA STOP KATO. NO ONE!

NOT EVER!

張要入去

CHAPTER I:



The year of the Dragon.

The hour of the Dragon.

On Western calendars it was November 27, 1940. On this day, in San Francisco's Chinese Hospital, a baby took his first breath.

The hour of the dragon.

That baby was, of course, Bruce Lee—after a fashion. His mother, Grace Li, who lay next to him quietly, named him Lee Jun Fan. She used a westernized spelling of Li (Lee)—after all, the child was born in America. A nurse working at the hospital further Americanized the name, dubbing the child Bruce Lee. Although not used after that, it popped up again some twelve years later when young Lee was attending school in Hong Kong.

At the moment of his birth, young Bruce's father was some three thousand miles away, performing on a stage in New York's Chinatown. His name was Lee Hoi Chuen and, while he never achieved the world-wide super-star status that his son would eventually achieve, he was well known to his audience. He was a successful actor in Chinese films and toured with the Cantonese Opera Company—a permanent company performing a kind of Chinese music hall fare, incorporating costume spectacle, vaudeville and dance.

Already show business was in the blood of Lee Jun Fan.

Actually, Bruce's name was soon changed to Lee Yuen Kam, the Chinese characters of the original name being





too close to those of his grandfather. But he was mostly called "small Phoenix"—a female appellation, it served to confuse spirits who might come to seize him.

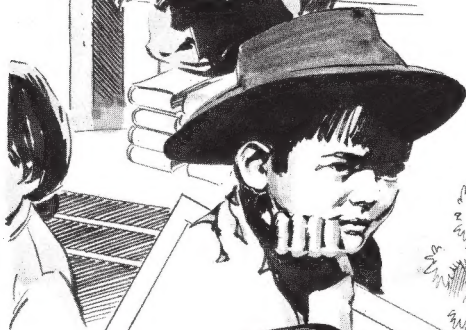
At age six, Bruce made his film debut and soon adopted the screen name Lee Siu Loong, meaning "the Little Dragon" (a reference to the date of young Lee's birth). It was by this name that he became most known in all his early filmwork (before he eventually left for America in 1958; but more on that later).

His first film was entitled **THE BEGINNING OF THE BOY**. The film was made on a nearly non-existent budget and was forgettable at best, but nonetheless launched him on a successful film career as the child star of twenty films by the time he was eighteen. The one curious note remains that he, in all those films, never once appeared with his father.

In a sense, Bruce's early film roles mirrored Bruce's own character. He often played a street kid, abandoned by people and circumstances, and placed in a situation where either he had to be tough, self-assertive and self-reliant or he wouldn't survive. It also tells much of what it is like to grow up and exist in a place like the Hong Kong Colony. Although Lee's family did well for themselves by comparative standards, the island is small and crowded and has seen its share of troubles and pressures. In young Lee's childhood alone, the colony withstood the hardship of Japanese occupation as well as the virtual flood of starving immigrants that followed the Communist take-over of mainland China.

Hong Kong was not a place where people lived—it was a place where people survived and achieved.

And young Bruce Lee was one of the Colony's most adept pupils!





BRUCE WAS NEVER ONE TO LACK SELF-ASSURANCE.

IT WAS CONFIDENCE LEARNED THE HARD WAY—

— IN THE STREETS OF TEAMING HONG KONG COLONY.

HE WAS PROUD, PERHAPS ARROGANT, BUT HE STOOD ON HIS OWN FEET AND RESPECTED THE LESSONS THOSE STREETS HAD TAUGHT HIM.

WHICH UNFORTUNATELY, DID LITTLE TO COMFORT HIS FATHER.

BRUCE, YOU HAVE SO MUCH ENERGY, BUT IT HAS NO DIRECTION.

BE CAREFUL, SON. I KNOW YOU WOULDN'T UNDERSTAND...

...THERE IS STILL MUCH YOU DON'T KNOW, AND ONE MISTAKE CAN SMOTHER THAT PRECIOUS ENERGY FOREVER.



KOWLOON IN THE FIFTIES WASN'T ALL THAT DIFFERENT THAN IT IS NOW. IT'S LIKE ANY OTHER CITY IN THAT RESPECT.

THE SONGS WERE DIFFERENT. THE FILMS WERE DIFFERENT. AND YET THEY ARE ALL REALLY THE SAME.

THE CITY GLOWED JUST AS BRIGHT AND HOT AT NIGHT, THE STREETS JUST AS CONGESTED.



AND THERE WERE JUST AS MANY STREET GANGS WITH JUST AS MUCH RESTLESSNESS AND TOO MUCH IDLE TIME TO BE FILLED.

LOOK, BRUCE, HONG CHOW SAID WE COULD RUN BY THE SOUTH DOCK TERRITORY AND JOIN THEM FOR...

NOTHING DOWN THERE BUT JUNKS AND SAMPANS. WE CAN DO BETTER AROUND HERE.

YOU'D BE BETTER OFF CHASING YOUR NOSES AROUND THOSE RICKETY JUNKS...

EH?





... YOU'RE OUT
OF YOUR CLASS
HERE.

WE HAPPEN
TO HAVE **STAKE**
ON THIS AREA
FROM QUEENS
LANE OVER.

I DON'T SEE
ANY **RESERVED**
SIGNS.

THESE MOMENTS
FLICKER, STROBE-
LIKE, IN SILENT
CHALLENGE.

I GET THE
FEELING THAT NO
MATTER WHAT WE
SAY, YOU'RE NOT
GOING TO BE HAPPY
UNTIL YOU GET A
RUMBLE.

I DON'T WANT
ONE-- I'D HATE
TO SEE ANY OF US
GET **HURT.**

WHY BOTHER?
YOU PROBABLY CAN'T
READ-- AND EVEN IF
YOU CAN, PUNKS LIKE
YOU ARE TOO **STUPID**
TO TAKE **GOOD ADVICE.**

BUT WE ARE
GOING FORWARD
... **NOT BACK!**



SUIT YOURSELF, L.I. IF
YOU'RE ALL THAT FOND
OF **HOSPITALS.**

WHEN WE **TAKE**
OVER THIS TERRITORY,
WE CAN CHARGE HIM
ADMISSION TO COME
HEAR HIMSELF.

HE'LL THINK HE'S
GETTING A **BARGAIN!**

HE'S
INCREDIBLE.
I BET WE COULD
KEEP HIM HERE
FOR **HOURS**
LISTENING TO
HIM TALK
"**TOUGH.**"



THAT DOES IT.
IF THERE'S ONE THING
I INSIST ON, IT'S
RESPECT...

... AND ALL
KOWLOON WILL TELL
YOU THAT HAN FAR
IS A **GREAT**
TEACHER!

BRUCE WAS NOT A MARTIAL ARTIST. HE WAS NOTHING MORE THAN A STREET BRAWLER.

BUT THE BASICS WERE ALL THERE; UNCUT, UNPOLISHED ... IN THE RAW.

THE QUICKNESS OF THOUGHT AND BODY.

THE NERVE AND REFUSAL TO BACK DOWN.

JUST SO HE KNOWS HIS PLACE.

HEY, MAYBE, I'LL SEND YOU DOWN TO HONG CHOW ANYWAY... ONE PIECE AT A TIME.

BUT MOST IMPORTANTLY, BRUCE LEE -- EVEN AS A YOUTH -- HAD ONE RESOURCE THAT WOULD PROVE, THROUGHOUT HIS LIFE, HIS SINGLE GREATEST ASSET.

YOOOOOWWW!

AN INVENTIVE AND QUICK-MINDED RESOURCEFULNESS THAT, ALMOST ALWAYS, GAVE HIM AN EDGE ON ANY SITUATION.

WOP!

AND NOW, IF YOU DON'T MIND, I THINK A FRIEND OF YOURS, HONG CHOW, IS LOOKING FOR YOU...

... SOMETHING ABOUT CHAGING YOUR NOSES OVER SOME RICKETY JUNKS.

I'M LEAVING, LI. BUT I'LL SEE YOU AROUND ONE OF THESE TIMES.

ONE OF THESE TIMES!

SOME SEVERAL DAYS LATER,
ON A RISE OVERLOOKING A
SMALL PARK...

WHAT IF
HAN FAR
DID TRY
TO SEEK
ME OUT
AGAIN?

I'M NOT REALLY SCARED
OF HAN FAR--AFTER THE
HUMILIATION I GAVE HIM,
HE'S KEEPING LOW 'CAUSE
THE OTHER GANG LEADERS
WON'T LET HIM LIVE IT
DOWN.

BUT WHAT IF I EVER
GOT INTO A BAD SITU-
ATION WITHOUT MY
GANG TO STAND BEHIND
ME. I'D GET CREAMED.
THAT'S WHAT.

BUT LOOK AT THEM--OLD
MEN, HALF OF THEM. YET
BECAUSE OF THOSE SIMPLE
SLOW-MOTION GYRATIONS
CALLED TAI CHI CH'UAN,
THEY HAVE NOT ONLY
LIVED TO BE OLD MEN,
BUT THEY COULD TAKE
ON NEARLY ANY ONE
GANG IN THE CITY.

I MUST KNOW
HOW. I MUST
LEARN TO DEFEND
MYSELF.

I WILL
LEARN
MARTIAL
ART!

WOLO!

FWOK!

KNOK!

AHHHH!

YOU ARE
INTENSE,
LOONG.

I FEAR THAT IF
YOU KEEP GOING AS
YOU ARE, I SHALL HAVE
TO LAY IN A COSTLY
SUPPLY OF DUMMY
BAGS!

AHH, YES.
ARMS LIKE IRON.
NOT GOOD.

YOU WANT ARMS LIKE
THE BRANCH OF A SAPLING
TREE THAT BENDS TO THE
WIND AND SNAPS FIRMLY
BACK IN PLACE.

I DON'T UNDERSTAND. IF YOU ARE GOING TO WIN A FIGHT, YOU NEED POWER!

THERE IS MUCH POWER IN GENTLENESS, LOONG.

I WILL TRY, BUT I DON'T PRETEND TO GRASP IT YET.

IF I STRIKE THIS BAG SOFTLY, IT WILL MOVE LITTLE AND I WILL HAVE ACCOMPLISHED NOTHING.

THINK ON IT AS YOU WORK.

THEN LET IT MOVE FIRST --LET THE ENERGY EXPENDED BE ITS OWN.

OVER THE NEXT TWO YEARS, BRUCE LEE GREW--

--IN MIND, AS A MAN, AND IN SPIRIT, AS A MARTIAL ARTIST.

YIP MAN WAS A PATIENT AND SKILLED TEACHER, SHOWING BRUCE ALL HE COULD ABOUT WING CHUN KUNG FU.

AND BRUCE WAS A SKILLED AND PERCEPTIVE (IF SOMETIMES IMPATIENT) STUDENT.

YET, FOR ALL THAT SKILL, HE HAD STILL NOT LEARNED THE GENTLENESS OF HIS ART.

HE HAD NOT ACHIEVED TAO!



AND ON THE STREETS OF KOWLOON, LIFE CONTINUED...

... LITTLE CHANGED, EXCEPT IN CONTEXT.

SO THEY SAID THE WING CHUN SYSTEM WAS "SICK MAN'S" MARTIAL ARTS THAT THEY'D BE WAITING TO "CURE" US TONIGHT.

OKAY, I GET THE IDEA. BUT WE'VE BEEN ALL OVER.

SO THEY
SAID THE
WING CHUN
SYSTEM WAS
"SICK MAN'S"
MARTIAL
ARTS THAT
THEY'D BE
WAITING TO
"CURE" US
TONIGHT.

OKAY, I
GET THE IDEA.
BUT WE'VE
BEEN **ALL OVER.**

HUH?

YOU LOOKING FOR
US, "WING CHUN?"
WE WANTED TO
GIVE YOU PLENTY
OF TIME TO
PRACTICE UP.

WELL, LET'S GET
THIS OVER WITH
-- THEN WE CAN
TELL YOU HOW TO
JOIN OUR
SCHOOL.

UHHNNNG!

КУАААННН!

LITTLE HAD CHANGED.
BRUCE'S WHOLE ENERGIES
WERE FOCUSED INTO
MARTIAL ARTS...

"...INCLUDING THE
COUNTLESS CHALLENGES
FROM OTHER SCHOOLS..."

... SOME OF WHICH WERE
MERELY FRIENDLY BOXING
COMPETITIONS, WHILE OTHERS
BECAME OPEN GANG BRAWLS.

NONETHELESS, HARM
WAS MOSTLY MINIMAL
(THE AUTHORITIES)
GOT VERY WORKED
UP ABOUT IT) AND
LESS WAS LEARNED...

**...INCLUDING THE
COUNTLESS CHALLENGES
FROM OTHER SCHOOLS...**

... SOME OF WHICH WERE MERELY FRIENDLY BOXING COMPETITIONS, WHILE OTHERS BECAME OPEN GANG BRAWLS

NONETHELESS, HARM WAS MOSTLY MINIMAL (THE AUTHORITIES) GOT VERY WORKED UP ABOUT IT) AND LESS WAS LEARNED...

...AND BRUCE LEE HAD
STILL NOT FOUND TAO!

LOONG, RELAX. DETACH
WHAT IS YOU FROM YOURSELF
AND BE GUIDED BY WHAT
YOUR OPPONENT DOES.
LET YOUR INNER CONSCIOUS-
NESS BE FREE TO ACT
FLUIDLY WITHOUT THE INTER-
FERENCE OF YOUR PLODDING
AND SHACKLING OUTER REALITY.

RELAX.

RELAX!?

BUT **HOW** CAN I RELAX
WHEN THE INSTANCE OF
DOING SO BECOMES THE VERY
DEMAND THAT **CONTRADICTS**
THE CONCEPT.

GIVE; DON'T
TAKE. FLOW WITH
THE NATURAL BEND
OF THINGS; **DON'T**
DISRUPT.

HOW DO YOU
STOP WITHOUT
DISRUPTING?

HOW?

HOW?

HOW?!

SPOSH!

WAIT--
THE WATER.
OF COUSE.

I **STRUCK** IT,
YET IT FELT NO PAIN.
THERE IS **NO WOUND**,
THOUGH I USED ALL THE
STRENGTH ANGER AND
FRUSTRATION WOULD
AFFORD ME.

I **CANNOT**
GRASP WATER,
IT CAN FIT INTO
ANY CONTAINER--
YET IT COULD
PENETRATE ANY
SUBSTANCE.

I HAVE BEHELD
THE **ESSENCE** OF
KUNG FU. I MUST
BE LIKE **WATER...**

LIKE A
REFLECTION
ON THAT
WATER.

**BRUCE LEE
FOUND TAO.**

I MUST
DRIFT FREELY.
I SHALL
MEDITATE.

CHAPTER II: THE SLOWBOAT_{TO} HOLLYWOOD!

In 1958, Bruce Lee left Hong Kong on a limping steamship headed for the port of San Francisco. He had one hundred dollars in his pocket, hope in his heart and a warning not to return to Hong Kong until he had made something of himself.

Towards the end, in Hong Kong, Bruce—through his gang activities and many brawls—had nearly been in trouble with the police on a couple of counts. It was then that Bruce's parents decided that he should take advantage of the option that came with his eighteenth



small demonstrations and erratic parking lot classes. Like almost everything else Bruce Lee tried to achieve, the venture had proved successful, at least on a moderate scale.

It was at this "club" that Bruce met a young student by the name of Linda Emery. At the time (early 1963) she was attending Garfield High School in Seattle and had accompanied a friend of hers to one of Bruce's demonstrations. She was slender, attractive, intelligent, deeply sensitive and very quiet—not the sort one notices in a crowd. But over the next year or so, Linda became one of Bruce's most devoted students and, after she became a pre-med freshman at the University of Washington, they began seeing each other socially. And, in August of 1964 they were married and she became Linda Lee.

As soon as they were married, martial

birthday—to return to the United States to reclaim his U.S. citizenship that had been his since birth.

After a brief stay in San Francisco, Ruby Chow, an old friend of Bruce's father, offered Bruce a room above her Seattle restaurant in exchange for waiting tables. While there, Bruce worked to achieve a technical high school degree, something he did so well at that he was immediately accepted as a Philosophy student at the University of Washington. It was a feat that, almost any time before he left Hong Kong, any one who knew him might have said was impossible.

None of it came easy. Bruce was never handed anything on a silver platter. Everything that Bruce Lee ever was or did, he **achieved** with sweat and determination. And he became determined with each new project, fired up each new ambition, or didn't bother. So it was that, when he renewed his studies in Seattle, he did so with a vengeance!

He also, during the time he was attending the University of Washington, opened a small martial arts "club" in a dingy Chinatown basement. It was called the Jun Fan Gung Fu Institute (Jun Fan, from Bruce's real Chinese name; Gung Fu because Bruce was Cantonese and that is how he pronounced Kung Fu.) The "institute" had started out as





arts being a rather slow business in such an out-of-the-way city as Seattle, they moved to stay with a friend of Bruce's, James Lee, in Oakland, California. During the next year or so, Bruce greatly developed his martial arts, devoting much time and energy to learning exactly what he thought about life, the martial arts and

his own ambitions for both, developing his own system. Certain traditionalists in the martial arts community took exception both to Bruce's unorthodox approach and his teaching "esoteric Chinese arts" to caucasians. He had to face down different challenges at different times, but always came out on top.

Bruce also spent much time travelling all over California attending tournaments. One such, in Long Beach, proved a turning point. Bruce's demonstration was very well received and had been filmed by Ed Parker, a well known Los Angeles karate instructor. One of the people in the audience was a Hollywood hair dresser named Jay Sebring (who, some years later, became one of the victims of the La Bianca/Tate murders perpetrated by Charles Manson). Jay was very impressed with Bruce and some time later mentioned Bruce to one of his clients—William Dozier. Dozier saw the film Ed Parker had made and was equally impressed. He was, at the time, considering a new television series of Charlie Chan and wanted Bruce Lee to play number one son. As Dozier got more and more wrapped up in yet another project, BATMAN, the Charlie Chan idea got shelved.

But Bruce's big break finally came. During this time, Bruce and Linda had moved to Los Angeles to be, hopefully, closer to opportunity. That opportunity came—based on the success of BATMAN, Dozier was preparing yet another "costumed crime-fighter" series which involved an Oriental sidekick. The series was THE GREEN HORNET and Bruce Lee would play his assistant and chauffeur, Kato. And, in what normally would have been a second rate role, Bruce rocketed to overnight stardom. Although, later, Bruce was quoted as saying the only reason he got the role was "the hero's name was Britt Reed and I was the only Chinese guy in all of California who could pronounce Britt Reed."



CONTROL.

A FOOT THAT WHISTLES THROUGH THE AIR WITH **BONE-CRUSHING** VELOCITY, YET TOUCHES THE STUNTMAN WITH LITTLE MORE THAN A **BREEZE**.

CONTROL.

A KICK TO THE THROAT THAT COULD KILL...

... IF LEE HAD MISCALCULATED BY EVEN A FRACTION, OR IF THE STUNTMAN HAD **NOT** SNAPPED HIMSELF BACK AT THE LAST POSSIBLE MOMENT BEFORE THAT FOOT ZEROED IN.

THREE BODIES, THREE MINDS, CHOREOGRAPHED AND WORKING TOGETHER AS A SINGLE WHOLE.

CONTROL.

TAO.

BEING GOOD DOESN'T GET ANYONE **ANYWHERE** WITHOUT OTHER PEOPLE WHO HAVE **YOUR** KIND OF TIMING AND REFLEXES.

WHOO. YOU'RE GOOD! I KNOW I KEEP SAYING THAT, BUT YOU KEEP IMPRESSING ME.

MAYBE. BUT LOOK, BRUCE, YOU SHOULD BE DOING **MORE** WITH THIS STUFF. LIKE **TEACHING**.

I DO. I RUN **SEVERAL** CLASSES BUT THIS TELEVISION STUFF DOESN'T LEAVE ME MUCH TIME.

THAT'S **NOT** WHAT I MEAN. NOT CLASSES. THERE ARE **PEOPLE** IN THIS TOWN-- BIG, IMPORTANT, **WEALTHY** PEOPLE-- WHO'LL PAY **ONE HUNDRED** AND **BETTER** A LESSON...

THAT'S **DOLLARS**, LEE.

YOU'RE **JOKING**.

I'M **NOT** JOKING. THEY WOULD PAY IT TO SOME **TRENDY** FOOL WHO DOESN'T KNOW **ANYTHING** TO RIP THEM OFF.

WHY **WOULDN'T** THEY PAY IT TO **YOU**?

YOU WHO COULD MAKE A **VALUABLE** CONTRIBUTION TO THEIR LIVES.



SOME MONTHS LATER...



I SEE. YES I UNDERSTAND ... THERE IS NOTHING YOU CAN DO.

THE GREEN HORNET -- THE NETWORK IS DROPPING IT.

IT WON'T BE RENEWED.

BRUCE. I ...



LOOK, THERE'S NO SENSE IN GETTING ALL WORKED UP. WE KNEW THE SHOW HAD TO DIE SOMETIME.

THERE WILL BE OTHER SHOWS.

I NEED A REST ANYWAY. A CHANCE TO THINK.

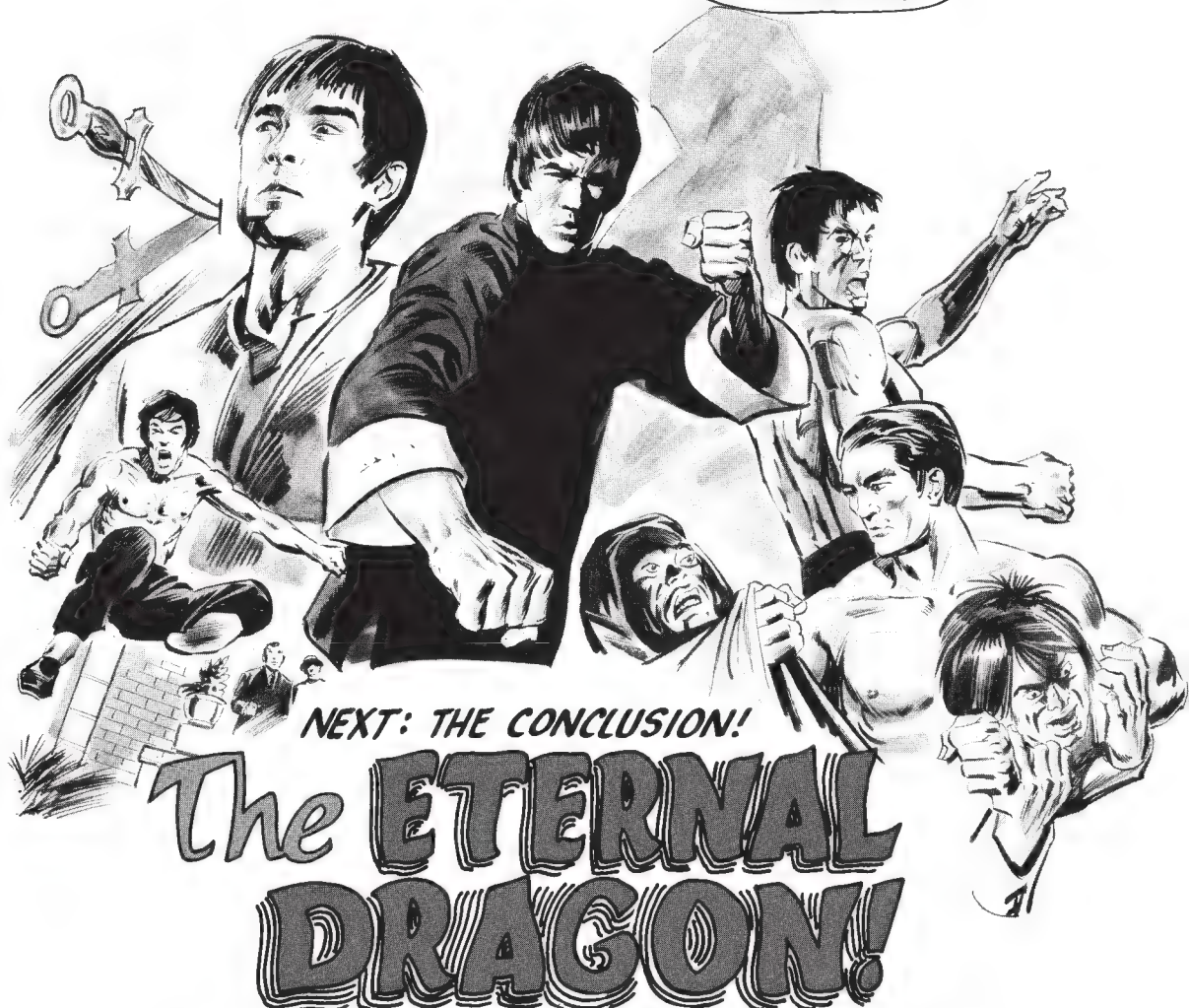
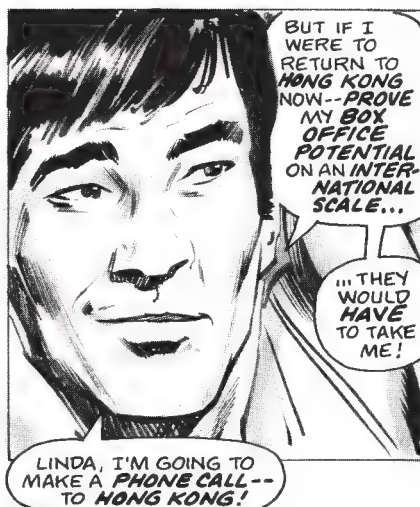
IN THE WEEKS FOLLOWING, BRUCE LEE TUNED HIMSELF DEEPER AND MORE RIGOROUSLY INTO TEACHING.



HE HAD FOLLOWED HIS FRIEND'S ADVICE AND BEGUN PRIVATE LESSONS FOR CERTAIN CELEBRITY ACQUAINTANCES.

IN BETWEEN, HE DID FREQUENT GUEST STARRING ROLES, BOTH ON TELEVISION AND IN A FEW FILMS...

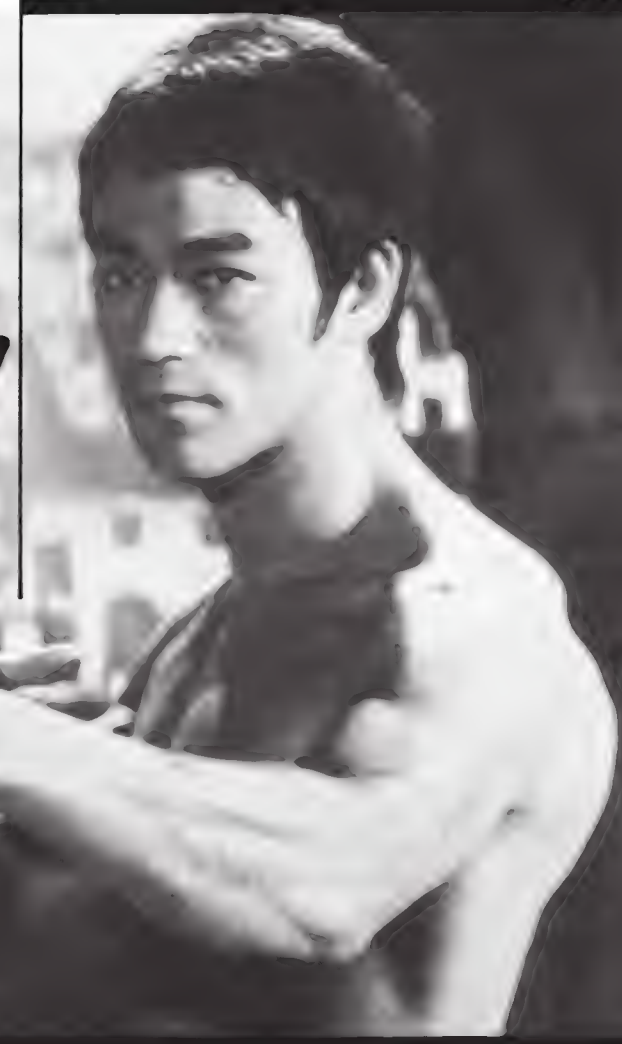
...AND HE PATIENTLY WAITED FOR THAT SECOND BIG BREAK THAT NEVER CAME...



INCLUDED IN PART TWO OF THIS ISSUE!



the TAO of MANY WAYS



by Jim Whitmore

"The choice of time is the supreme factor in the success of an offensive. Develop it. Even faultless technique and lightning rapidity will fail if the attack is launched out of time."

—Bruce Lee

"You win in battles with the timing in the Void born of the timing of knowing the enemy's timing and then using a timing the enemy does not expect."

"All the five books are concerned with timing. You must train sufficiently to appreciate this."

—Shamoen Musashi

There rests, in the very center of Zen Buddhism, a mass of seeming contradictions. Knowing becomes Not-Knowing. Movement equals Non-Movement. Ignorance is wisdom and many more, all of a kind unlike the patterns of Western philosophy, which chooses to build walls between opposites instead of bridges. (Or are they truly opposites at all?) Thus many

Westerners approach Zen and miss the point completely, no matter how hard they try (and if you can step back from yourself, look at your effort, and say "I am trying very hard," then once again you have missed by light-years). Others, luckier, perhaps simply more in tune, walk up and fall into Zen as though it were a clear, shining pool.

Most of the good martial artists have this insight. They must, to be good, because their art is and always has been organized around these attitudes of contradiction. To use the art without this knowledge of non-knowledge is to lose much of its effectiveness.

I qualified my statement about good martial artists with "most." All of the masters, however, the shapers and developers, were men of insight. Their mastery of a Way (of which there are many, not only those in the martial arts, and all link together at basic levels) has involved a dedication and absorption beyond the noisy distractions of spirit most of us struggle with.

The Way of the warrior, of the artist, the writer, the

Way of the merchant—all the same.

And Masters are rare and precious.

Would you believe this began as a simple book review? And of only two books, at that. Forgive me that this branches off again and again into philosophical excursions, for while these are martial arts books they are not of the "kick and chop" variety. It makes them harder to do justice to.

They are the works of two Masters, different and yet similar, who came from separate cultures and centuries. One you know well: Bruce Lee, the fiery and skilled "superstar," whom we shall all miss. The other you likely don't know, though he is a giant figure in Japanese folklore, the subject of paintings, songs, stories, films. His name was Miyamoto Musashi, and he was a samurai, a great swordsman.

We will start with him, and his book.

MUSASHI:

Shamoen Musashi No Kami Fudōwara No Genshin was

born in the village of Miyamoto in 1584. "Musashi" was the name of his family's region, and "No Kami" meant "noble birth," but even a high standing in the class structure was of little use to the seven-year-old child when his father died—or abandoned him—and he was left to be raised by an uncle, a priest. The historical record is also unclear as to what led him to Kendo, the Japanese way of the sword. His father had been a samurai, and his station in life would have had him exposed to the skill, but . . . all that can be said for certain was that he was a large and aggressive youth, who killed his first man while only thirteen years of age. The opponent was Arima Kihel, a samurai highly considered with sword and spear. Musashi won by throwing him to the ground the beating his head with a stick every time he tried to rise, until at last he was dead.

Thus, ungloriously, began the master's career.

It was a turbulent time for Japan. A few years before Musashi's birth the reins of government had been taken by a commoner, Toyotomi Hideyoshi, who did much to



The following series of photos shows Bruce Lee and Jeet Kune Do instructor, Dan Inosanto, going through the motions of a block and punch technique derived from the wing chun school of kung fu. Simple, direct, non-classical.



Bruce Lee's first real break came when he earned his red belt in jiu-jitsu. Lee actually had to slum (barely) down to allow for the maximum time of absorption.

quell the warring of various lords, and to increase trade, but left things still unsettled at his death in 1598. A five year-long power struggle ensued, ending when Tokugawa Ieyasu became Shogun by defeating the troops of Hideyoshi's son in several large battles.

The Tokugawa period began. Bureaucracy spread. The class-tradition became a firm and rigid class-structure as the new ruling group set down rules of education, dress, and behavior. The samurai class was the highest in esteem; they were the lords and officials,

the warriors and foot soldiers. Some were rich. Most were poor. Next came farmers, who led difficult lives but did, after all, supply the rice. Then artisans, and lastly merchants.

That Musashi was a samurai of the worst time of all to be a samurai. As the provincial armies were disbanded, out-of-work samurais wandered Japan, still the "chie" followers of Kendo, but mostly broke. A few gave up and became farmers or artisans. A few others established fencing schools for the nominal nobility, since a "classical

education" of the period meant sudy in brushwork, Japanese literature and poetry—and the sword. "Pen and sword in accord," goes the tradition.

Musashi, however, went his own way. At 16, he defeated another man and left home on a "warrior's pilgrimage" which was to take him to war six times (once on the losing Hideyoshi side) and into darts scores of times. He was, by current lights, a fanatic. His attention was fixed singlemindedly on mastering the sword. He wandered about the islands without dressing his hair, or taking a wife, or following any profession but that of the sword. The legend goes that he never entered a bathhouse but he he surprised while weaponless. It also goes that he was of a striking—and wretched—appearance.

His name appears everywhere; in diaries of the time, in registers, on monuments. He had over sixty contests by the time he was 29. He lost none of them. He even reached a point of skill where he stopped using real swords in duels; once he carved a sword from a wooden ear, while being rowed to an island challenge.

And so his life and art continued until he came, at last, to understand the Way of Strategy. This knowledge came to him when he was 50 or 51, he has written.

The last two years of his life he spent in a cave, and it was there, just before his death, that he took brush in hand to commit his legacy to paper.

Go Rin No Sho, The Book of Five Rings.

"This is the way for men who want to learn my strategy.

1. Do not think dishonestly.
2. The Way is in training.
3. Become acquainted with every art.
4. Know the Ways of all professions.
5. Distinguish between gain and loss in worldly matters.
6. Develop intuitive judgment and understanding for everything.
7. Perceive those things which cannot be seen.
8. Pay attention even to trifles.
9. Do nothing which is of no use."

—Shinmen Musashi

Over three hundred years after it was written, *THE BOOK OF FIVE RINGS* is at last available in America from The Overlook Press (Lewis Hollow Road, Woodstock N.Y. 12498, for \$8.95). It is actually seven books in one. There are the five sections/books by Musashi (Ground, Water, Fire, Wind, and Void); a fine introductory essay by translator Victor Harris that could stand on its own—though as a slim volume, of course—and numerous reproductions of paintings by and about Musashi.

(As well as a swordsman, he was also an accomplished brush painter and sculptor. His work is considered among Japan's finest.)

Read the introduction with great care, for it is essential to the modern reader. Musashi was a man of a different century and culture than ours, and his phrases and intentions are often hard to fully understand without considerable thought. Mr. Harris takes the first necessary steps, and points the way with occasional footnotes. Musashi also provides a footnote as a general statement of purpose and setting.

"I have been many years training in the Way of strategy, called Ni Ten Ichi Ryu, and now I think I will explain it in writing for the first time. It is now during the

first ten days in the tenth month of the twentieth year of Kan'ei. I have climbed mountain Iwata of Higo in Kyushu to pay homage to heaven, pray to Kwannon, and kneel before Buddha. I am a warrior of Harima province. Shinmen Musashi No Kami Fujiwara No Genshin, age sixty years.

"From youth my heart has been inclined toward the Way of strategy..."

THE GROUND BOOK

This section is an attempt to give the general form of his Way. "Strategy," he says, "is the way of the warrior." Conversely, "There is no warrior in the world today who really understands the Way of strategy." He makes point after point in a general fashion, stating an outline around concepts the size of a universe. Much he leaves unexplained, or hides behind the blanket order: "You must practice constantly." A resolute acceptance of death is required, meaning an attitude that death is inevitable, and even desirable if the Way demands it. The Way is larger than the warrior. Much larger.

Another crucial point is that Ichi Ryu Ni To insists on the Way of the sword actually being the Way... of two swords. All samurais were two swords, the shorter, or "companion" sword, was carried at all times, but under the new laws the long sword could only be worn out of doors. This longer sword was the identifying mark of the samurai, since commoners were only allowed to carry one. "Students of the Ichi school Way of strategy," says Musashi, "should train from the start with the sword and the long sword in either hand. This is a truth. When you sacrifice your life, you must make fullest use of your weapons. It is false not to do so, and to die with a weapon yet unlearned."

He allows that this will be difficult at first (and legend has it that he was the first ever to master the technique) but again comes the all-purpose instruction, practice! Musashi expected a drive at least the equal of his own from those who would follow him.

Also within the Ground Book are comparisons of the usefulness of sword, halberd, spear, bow, and gun (that is, the flintlock gun then in use in Japan) under various circumstances, and the stringent making of his most important point in the volume: Timing is all, and all is Timing.

THE WATER BOOK

At the Water Book's beginning we find a warning. "Strategy is different from other things in that if you miss the Way even a little you will become bewildered and fall into bad ways."

"If you merely read this book you will not reach the Way of Strategy. Absorb the things written in this book. Do not just read, memorize, or imitate..."

The Water Book is the book of a movement, movement of body, sword, and spirit. "Do not let the enemy see your spirit." But you must see his, and defeat it.

"STANCE IN STRATEGY: Adapt a stance with the head erect, neither hanging down, nor looking up, nor twisted. Your forehead and the space between your eyes should not be wrinkled. Do not roll your eyes nor allow them to blink, but slightly narrow them. With your features composed, keep the line of your nose straight with a feeling of slightly flaring your nostrils. Hold the line of the rear of the neck straight; insert vigour into your

hairline, and in the same way down from your shoulders through your entire body. Lower both shoulders and without the buttocks jutting out, put strength into your legs from the knees to the tips of the toes. Brace your abdomen so you do not bend at the hips."

(Compare this with the thoughts Bruce Lee had on stance, later in this article—and allow for the differences in fighting with two swords as opposed to fighting with all four limbs!)

Musashi describes the best possible gaze as steady and undistracted. Peripheral vision must be trained, so that you can look at things your eyes are not directly focused on. The long sword itself must be held dynamically, thumb and first finger with some slack, middle finger balanced, last fingers tight—and never hold it without the intent to cut an enemy. The footwork he prescribes is steady, with firm heels and slightly floating toes. Never, he says, move on only one foot.

There are five attitudes, and five only: lower, middle, upper, left side, and right side. Vary them as demanded by the fight's setting. All are to cut with.

And never, never use the long sword quickly. That is mistaking the Way. Use it directly, with strength, and not panic, and return it in the most reasonable fashion, which is usually the same as its wielding.

The rest of this book is made up of recommended cuts and parries. Almost all say that it is difficult to learn from a book, and again order practice. They have exotic names, mostly—things like "To Hit The Enemy In One Timing," "The Abdomen Timing Of Two," and "The Fawing Water Cut." But most also have direct explanations. "The Red Leaves Cut," for example, is merely a cut aimed at knocking down the enemy's sword and leaving him weaponless. Its title is apparently a reference to the way autumn leaves fall away at the proper push of hand, wind, or time.

In this section there are also variants on fighting elements that played large parts in Bruce Lee's development. Here are two.

"GLUE AND LACQUER EMULSION BODY: The spirit of Glue and Lacquer Emulsion Body is to stick to the enemy and not separate from him. When you approach the enemy, stick firmly with your head, body, and legs. People tend to advance their heads and legs quickly, but their body lags behind. You should stick firmly so that there is not the slightest gap between the enemy's body and your body. You must consider this carefully."

Considered so it becomes clear that Musashi did not mean for you to touch your enemy directly, but to maintain that continual, optimal fighting gap. Bruce Lee put it this way: "The maintenance of proper fighting distance has a decisive effect on the outcome of the fight—acquire the habit!"

"TO APPLY STICKINESS: When the enemy attacks and you also attack with the long sword, you should go in with a sticky feeling and fix your long sword against the enemy's as you receive his cut. The spirit of stickiness is not hitting very strongly, but hitting so that the long swords do not separate easily. It is best to approach as calmly as possible when hitting the enemy's long sword with stickiness. The difference between "stickiness" and "entanglement" is that stickiness is firm and entanglement is weak. You must appreciate this."

(And we all know, by now, that the essence of Bruce Lee's introduction to the martial arts was through Wing

Chun, the "sticky hand" tradition.)

No one can say Musashi lacked confidence in his methods. At the end of the Water Book he says, "If you attain this Way of victory, then you will be able to beat several tens of men. What remains is sword-fighting ability, which you can attain in battles and duels."

THE FIRE BOOK

Fighting as fire, flickering, bright, burning the opponent and unknowable, Musashi spends his time in this book not on physical moves, necessarily, but on the fight surrounding the fight. "Psyching out" the opponent, we would say today. Two examples will be enough, and keep in mind that the range of thought in this book is incredible.

"TO PASSION: Many things are said to be passed on. Sleepiness can be passed on, and yawning can be passed on. Time can be passed on also.

In large-scale strategy, when the enemy is agitated and shows an inclination to rush, do not mind to the least. Make a show of complete calmness, and the enemy will be taken by this and become relaxed. When you see that this spirit has been passed on, you can bring about the enemy's defeat by attacking strongly with a Void spirit.

In single combat, you can win by relaxing your body and spirit and then, catching on to the moment the enemy relaxes, attack strongly and quickly, forestalling him.

What is known as 'getting someone drunk' is similar to this. You can also infect the enemy with a bored, careless, or weak spirit."

"THE MOUNTAIN-SEA CHANGE: The 'mountain-sea' spirit means that it is bad to repeat the same things several times, when fighting the enemy. There may be no hope but to do something twice, but do not try it a third time. If you once make an attack and fail, there is little chance of success if you use the same approach again. If you attempt a technique which you have previously tried unsuccessfully and fail yet again, then you must change your attacking method.

If the enemy thinks of the mountains, attack like the sea; and if he thinks of the sea, attack like the mountains.

THE WIND BOOK

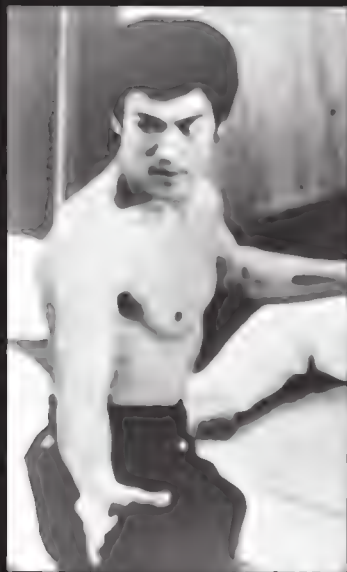
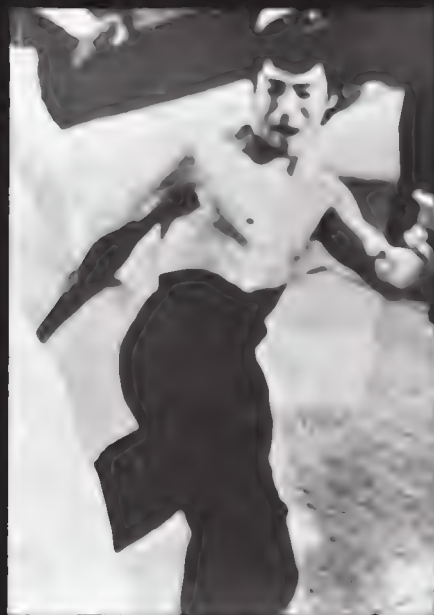
Wind is a combined I Told You So/Nyaaaaah/general slugging of sword styles that comprised, in that period, with Musashi's, and as such should be read even more carefully, to weed out the possible bias. Still, it has to be admitted that Musashi could back his up with the cold fact that he could back his claims, already having proven himself best. But . . . your grapes? Or just fled anger at others' dogma, not unlike Bruce Lee's smashes at *kato* after leaving formalized trials?

What is once about this section over others is that more explanations are given. He tells in detail why he feels that other strategies, weapons, and schools are wrong, in the process of which he also drops a lot of positive advice that was previously hidden behind the bland aspersions to practice.

THE VOID BOOK

The fifth and final book is one page long. It is purely philosophy, and thus the major point of the whole writing exercise. It is the core-soul of Musashi's Way.

"People in this world look at things mistakenly, and



In this scene from MARLOWE (screenplay by Stirling Silliphant) Bruce Lee was given only a small opportunity to display his awesome kung fu prowess. Fame was still several years away for the young Oriental. James Garner is a former student of Lee's jeet kune do. (upper-left corner)

THE CHINESE CONNECTION was the second film to allow Bruce Lee to really expose his considerable versatility in choreographing unarmed combat scenes. (upper-right corner)

In FISTS OF FURY, he took on the difficult task of setting up fight sequences involving multiple opponents. (middle-right)

For WAY OF THE DRAGON, Bruce Lee brought together some of the most prominent martial artists in the world, including former karate champion Bob Wall, who also battled with Lee in the later released ENTER THE DRAGON. (lower-left)

think what they do not understand must be the void. This is not the true void. It is bewilderment.

"In the Way of strategy, also, those who study as warriors think that whatever they cannot understand in their craft is the void. This is not the true void.

"To obtain the Way of strategy as a warrior you must study fully other martial arts and not devote even a little from the Way of the warrior. With your spirit settled, accumulate practice day by day, and hour by hour. Polish the twofold spirit heart and mind, and sharpen the

tence, *principle has existence, the Way has existence, spirit is nothingness.*

And if it seems incomprehensible, there is only one bit of advice I can offer you. Relax, read, and ponder. And, oh yes—you must practice very hard.

LFE

The immediate contrast between *The Book of Five Rings* and Bruce Lee's *The Tao of Jeet Kune Do* (from Ohara Publications, Burbank, Ca.) is tremendous. You



Toshio Miyata playing the part of the legendary swordsman Masashi Miyamoto (right) confronts his enemy, Kaiten. And Tamiaki while battling his immortal skills, in the Japanese film *Samurai Trilogy*. Kaiten is later killed by the same cable Masashi.



twofold gaze perception and site. When your spirit is not in the least clouded, when the clouds of bewilderment clear away, there is the true void.

"Until you realize the true Way, whether in Buddhism or in common sense, you may think that things are correct and in order. However, if we look at things objectively, from the viewpoint of the laws of the world, we see various doctrines departing from the true Way. Know well this spirit, and with forthrightness as the foundation and the true spirit as the Way, Enact strategy broadly, correctly, and openly.

"Then you will come to think of things in a wide sense and, taking the void as the Way, you will see the Way as void.

"In the void is virtue, and no evil. Wisdom has exist-

can read—though hardly absorb—Masashi's volume in an hour or so. You cannot read Lee's like that, because of its structure and length: over 200 pages of short fragments of thought and diagrams organized within loose associations. The sheer mass is overwhelming.

Masashi came from a tradition in which the detailed explanation was not what you would call "cultivated." But Bruce Lee was westernized. The changing character of Hong Kong in his youth, his catholic school upbringing, the philosophies he studied in college... these influences, fused by his passion for the fighting arts, led him to try and explain things in detail. Instead of continually instructing "practice!" the book contains explicit directions, like "Because the rear cross is a long range blow, to be effective it must be delivered straight as an arrow, fast as a shot and completely without warning. The most important part of a rear cross is to cultivate a delivery speed so, when you strike, the damage is done before your opponent realizes it. You must also be accurate with the straight rear cross—far more accurate than your lead—and the straighter you keep the cross, the more accurate and the more explosive it will be."

The *Tao* owes much to the circumstances surrounding its creation. In 1971 Bruce Lee carried a weight training session too far, injuring his back seriously. Doctor's orders had him flat on his back for at least, knowing Bruce, resting for six months, enough to drive a physically restless spirit like his wild. (In point of fact, he didn't rest sufficiently, and was troubled by his back for the rest of his life. Many think that what finally killed him was an allergic response to the medicines he was taking for that very back pain.)

The money dwindled, Bruce had his family to worry about.

As is usual with crises and this odd breed of being called Man, the pressures led Bruce to make a number of decisions. Decisions which have had a profound effect on the martial arts.

Decision one was to become an actor, a successful one. And in a remarkably short time after his recovery, he did just that. Another decision was that he would attempt to organize his thoughts concerning Jeet Kune Do, to which end he filled seven hardcover notebooks with drawings and notations. It was not complete, however. Large

The great Masashi leads a quiet moment of repose with a young courtesan on his road toward becoming a legend. From *SAMURAI TRILOGY*.



sections were blank, containing only mysteriously unexplained headings at the tops of pages. Clearly Bruce intended to come back to these pages at the proper time, to complete the work, to explain all the drawings and connect all the thoughts. But he did not do so before his death.

Then how, and why, this book?

The why is obvious. There is a need for it, and much knowledge that deserves not to be backed away in its pages.

And how? Lots of hard work by martial artist and writer Gilbert Johnson. With the aid of Linda Lee, Dan Inosanto, and others, he culled the seven notebooks (plus reams of notes and papers left in Bruce's files) into their present form, *The Tao of Jeet Kune Do*. He added nothing; it is all Bruce. He took away only that which was totally incomprehensible, or repetitious—and even then, not all of those. "If they ask a question," says Johnson, "if they raise an idea, they serve a purpose."

The sections are loosely span under these headings: Zen, Preliminaries, Qualities, Tools, Preparations, Mobility, Attack, and Circle With No Cerebral Reference. And in the last section, It's Just A Name, Johnson gives us Lee's parting advice. To consider the essence of Jeet Kune Do. To know what is right for yourself. "Self-knowledge is the basis of Jeet Kune Do because it is effective, not only for the individual's martial art, but also for his life as a human being.

And: "If people say Jeet Kune Do is different from 'this' or from 'that,' then let the name of Jeet Kune Do be wiped out, for that is what it is, just a name. Please don't run over it."

The book cannot be read linearly. It must be sampled, picking a portion here and another there, searching, always watching for the advice or commentary that will apply directly to yourself. There is philosophy here, down-to-earth fighting physics, and more.

From Zen: "An assertion is Zen only when it is itself an act and does not refer to anything that it asserted in it."

From Qualities: "The whip-like or coiled-spring action of the human body in its striking (throwing) movement-pattern is a remarkable phenomenon. The movement of the body may start with a push of the feet, continue with a straightening of the knees and the trunk, add the



With powers of the Little Dragon in the background, Linda Lee, Bruce's wife, discusses the script of the upcoming movie on her husband's life, *BRUCE LEE: LIFE AND LEGEND*, with Alex Kwon, the man selected to take on the role of the lost star.

**A special pencil portrait
by David Daniels**

shoulder rotation, the upper arm swing, and culminate in a forearm, wrist and finger snap. The timing is such that each segment adds its speed to that of the others. The shortened lever principle is used to accentuate many of the particular speeds of this uncoil or whip. The rotation of each section around its particular joint-fulcrum is made at high speed for that particular part, but each segment rate is accelerated tremendously because it rotates around a fulcrum already highly accelerated.

"One-and-a-half beat. Any attack performed half-way through an opponent's movement is said to occur on the half-beat. When the fighter lulls his opponent's rhythm by inducing or performing one full-count movement, he may then "break the trance" by striking on the half-beat. This broken rhythm method will often catch the opponent mentally and physically off balance for defense."

On the matter of stance, Lee's notes fill eight pages, so I'll summarize. Compare it to Musashi's. Compare it to ready stances in the arts that Lee drew his influences from; karate, kung fu, boxing, escrima, wrestling... the head is held vertically, with the chin close to the collarbone and lead shoulder and chin close as well. They come together to meet. (This is only for infighting) The right arm and leg are the usual leaders. The right shoulder is loose and the hand is held slightly lower. The left arm's elbow is held down in front of the short ribs. The open palm of the rear hand faces the opponent and should be in a line between the lead shoulder and rear. Trunk position is controlled by position of the leading foot, the stance semi-crouched and ready to move in any direction, with less weight on the lead foot to facilitate its rapid usage in attacks.

This sample should show that it is a book filled to bursting with material to study. I've only managed about a third of it, so far. It can't be taken rapidly. Perhaps it should be approached in the manner once suggested for



James Joyce's *FINNEGAN'S WAKE*. "Pick up the book," said the critic, "and read any five pages. Any five at all. It will change how you think of the English language's limits." Likewise, pick up *The Tao of Jeet Kune Do*, and push the boundary walls of your understanding a little further apart.

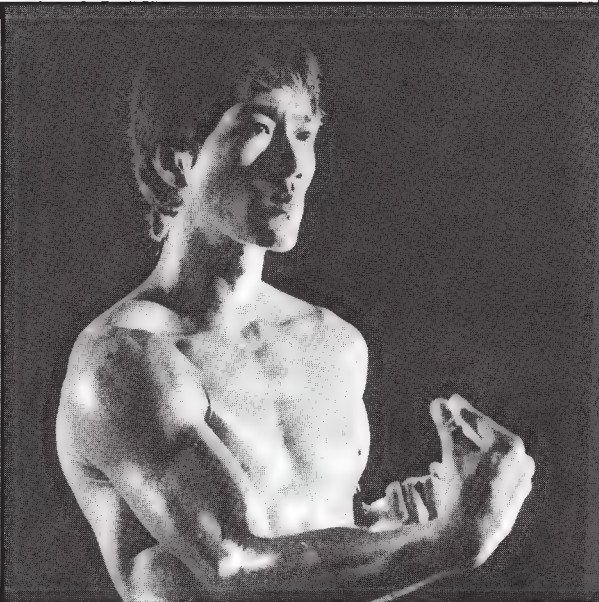
So there you have it. Two books by Masters, providing a rich hoard of ideas and techniques for study. Literally years could be spent in the study of either of them, and undoubtedly will be, just as their writers themselves did. Musashi's Way was of the sword. Bruce's was of unarmed combat. But the point of both was the knowing of self, to reach a state where you rest in the contradictory centers/non-centers of self and zen, until reactions become one with the very need to act, effortless.

For the modern reader, the seeker, the dedication on the title page of Bruce's book could well be applied to both volumes: "This Book Is Dedicated To The Free, Creative Martial Artist—Take what is useful and develop from there."



FIGHTING ARTS REVIEW

by David Anthony Kraft



B-170

Lee Lung, another of apparently countless Bruce Lee lookalikes, has the starring role in *BRUCE LEE: SUPER DRAGON*.

In the interim between last month's column and this one, I fled the big city for the cool spring mountains of Georgia, and by the time I'd hitch-hiked back just soon enough to meet the delayed deadline for this fact-packed feature, the fighting arts field had flourished with sudden abandon. If the increasing appearance of product is any indication, this summer's crop of kung fu commercialization should be a considerable one. As always, the key words are *caveat emptor*.

And, while that sonorous admonition is still ringing in your ears, let's turn our attention to a deceptively advertised film being distributed by Allied Artists Pictures, titled *BRUCE LEE—SUPER DRAGON*. I know that, by now, my warnings have grown repetitious, but dammit, *somebody* has to sound the alarm on these seemingly endless attempts to exploit the late *Lee*. It's just too bad he isn't around to kick the spit out of all these cynical second-rate leeches.

If you've been reading this column regularly, or have been unfortunate enough to attend one of these rip-offs, you're well aware of the fact that the use of Bruce Lee's name in the title of a movie does not necessarily mean that he actually appears in the flick. This time around, the producers even went one better—the initial advertising cam-

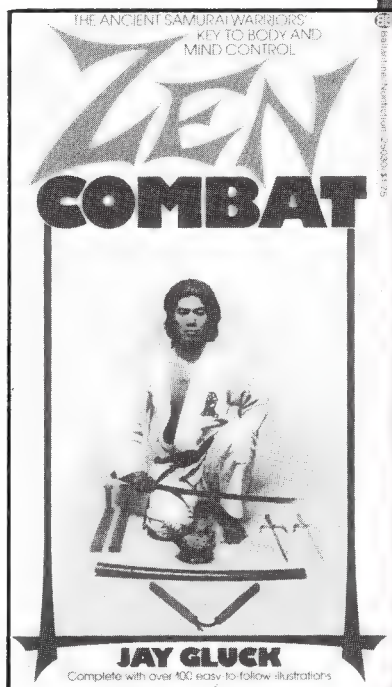
paign boasted "Bruce Lee as Super Dragon," although the *as* was subsequently dropped, in some cases covered with a small white sticker, possibly in threat of a lawsuit.

The character "Bruce Lee" is actually played by *Lee Hsiao Lung*, and there is a special guest appearance by *Jimmy Wang Yu*. As you might well expect, *Lung* is yet another lookalike for you-know-who, and the poster copy boasts "blood . . . guts . . . and action," so if you're still determined to see this cheap piece of celluloid, you deserve what you get. *Ling Ping* is the director, and the motion picture is currently in release.

Meanwhile, in an even more spurious vein, rumors have been going around about a kung fu flick known as *THE DRAGON FORCE*. Reader *James Eng* sent me a xerox of the purported poster, which boasts *Bruce Chen*, *Al Pacino*, *Robert Redford* and *George Lazenby*, among others. Obviously a hoax, the collage is nonetheless outrageous and garnered a fair share of guffaws here at the office. We toyed with the idea of printing it here as an illustration, with absolutely no mention of it in the accompanying text, as a practical joke. Unfortunately, the xerox was too muddy to print.

Thanks for the laughs, James.

Transworld Film Enterprises has announced production of a new



picture, tentatively titled *THREE STEPS TO HELL*, which will feature *Robin Sherwood* displaying her kung fu and karate skill. More news on this project as we obtain it.

Also announced, to start principal
(Continued on page 60)



Judo has made it to the Olympics, but it still retains many of the traditions of the martial arts.

from Dell for \$2.75 at most news-stands

Back in print again from Ballantine at \$1.75 is the popular paperback edition of ZEN COMBAT by Jay Gluck, first published here in the U.S. in 1962. It is a fine, legitimate book written long before the martial arts boom made it profitable for

manual, even though the abbreviated update of kung fu in the paperbacks that I promised last month won't appear until next issue, in the interest of comprehensiveness and owing to a lack of sufficient space this time around. Sorry, folks, but I'll try to make it worth the wait.

For fellow New Yorkers interested



All-Japan Champion Tetsuo Kawazoe attacks his opponent in a kendo match.



(Continued from page 35) photography in 1977, is the Gerald Green production of SHOGUN, James Clavell's glorious saga of Japan. This promises to be epic storytelling in the grandest tradition, and I hope to bring you continuing coverage of the film as it moves through production. The novel is presently available in paperback

Naginata, the curved-blade spear, is now practiced mainly by women. Matches between male kendo players and women using the naginata are popular.

everyone and his brother to cash in on the craze, and it comes recommended from the gang here at Marvel. I wanted to squeeze in mention of the ZEN COMBAT

in physical martial arts training, William Louie and Anthony Lau announced the grand opening of their new Chinatown Double Dragons Karate Academy, which is also the official headquarters of the Chinese American Karate Federation. The address to write or visit is: 240 Grand Street, New York, N.Y. 10002. Ask for either of the aforementioned gentlemen, and don't forget to tell them who sent ya. They teach and practice goju karate, and are 5th and 4th dans, respectively.

A special item just came in from Val Eads which should be of interest. Take it away, Val...

A specially selected group of Japanese martial artists is going to be touring the USA for five weeks, beginning in mid-August. The group is an official delegation of the Japanese government and participants are being selected by the Nippon Budokan. Representatives of judo, karate, sumo wrestling, shorinji kempo, kendo (Japanese fencing), aikido and naginata (use of the curved-blade spear usually by

women) are being chosen by their respective federations in Japan. Some of the delegations will feature venerable old masters of the art and others will send the current crop of young hotshots. Either way Americans will be able to see the martial arts of Japan in their purest and probably finest form.

Traditional music and dance, such as kenbu sword dance, will also be shown. In certain cities workshops are being scheduled, but these are still in the planning stage and participation will be limited to experienced practitioners. One of the planned events will be goodwill matches between the judo delegation and selected local teams.

A few words are in order on the behind the scenes maneuvering involved in assembling this group and getting the contracts agreed on. The Japanese had to agree to send the top representatives of each discipline. The American promoter had to agree that all publicity and other arrangements would be handled in such a way as to be in keeping with the dignity of the martial arts. The

Robin Sherwood, flanked on left and right by Bernadette Peters and Hermoine Baddeley will display her kung fu and karate skills in the upcoming Transworld Film Enterprises film THREE STEPS TO HELL.



Shorinji Kempo traces its origins to fifth century China

Japanese group wants to avoid any similarity with the circus atmosphere of many American martial arts demonstrations.

The producers are a bit uneasy as to whether American audiences will come out in large numbers to see the real thing with no embroidery or

hoopla. Some of the large arenas are concerned that a straight martial arts show won't fill the place. "We don't have anyone who catches bullets in his teeth," lamented the PR man for the group.

Thanks, Val. And here are the cities and dates of that tour.

City	Date
Los Angeles	Aug. 14
San Diego	Aug. 15
Minneapolis	Aug. 19
Milwaukee	Aug. 20
Chicago	Aug. 21
Fort Worth	Aug. 24
Houston	Aug. 25
Atlanta	Aug. 27
Charlotte	Aug. 28
Greensboro	Aug. 29
Pittsburgh	Aug. 31
Cleveland	Sept. 1
Detroit	Sept. 3
Toronto	Sept. 4
Montreal	Sept. 5
Washington	Sept. 9
Baltimore	Sept. 10
New York	Sept. 11
Philadelphia	Sept. 12
Honolulu	Sept. 15



That's all the notes and news I have for this installment of everyone's favorite "Fighting Arts Review," but with the burgeoning swell of martial arts meets and media releases slated for summer, you can be sure there'll be plenty more to mention in a mere month.

Take care, and stay aware!

—David Anthony Kraft

The Tao of Stuntwork

or after you reverse kick me through the

window, where do you want to go for lunch?



Bruce Lee performs the kind of stunt (a reverse mid-air somersault while simultaneously kicking his opponent, Bob Wall, in the face) that has left producers searching in vain for a viable substitute. From the classic *ENTER THE DRAGON*.



Alex Kwon, chosen to assay the role of the late Bruce Lee from a multitude of possible aspirants, displays his form with this leaping side-kick.

by Jim Whitmore

Let's open with all the disclaimers. Stuntmen are trained professionals. They know all the best ways to make safe the dangerous things they do. ("People in dangerous businesses tend to take elaborate precautions," says stuntman Greg Anderson.) It's a Science. A Way of Life.

But it is still rough, and no matter the knowledge and preparation involved chance or simple miscalculations could kill or seriously injure you.

Although at least it isn't like the old days. Between 1925 and 1930, 55 people died while making movies in California, and most of them were stuntmen. Those were the days of development, when Hollywood hadn't quite yet turned to tinsel, and things were gaining their names. Falls became "bumps" or "Brodis" (after Steve Brodie, who survived a jump from the Brooklyn Bridge; ah well, it's a sort of immortality) and stunts in general, from the simplest to the most elaborate, came to be called "gags."



Robert Clouse (standing) who will direct the **BRUCE LEE: LIFE AND LEGEND** film discusses the script with his son, Eric Avon.

Some of the guys weren't so lucky. Bruce, who joined the Keystone Kops, also made many comedies. In one of them a car left the road and, out of control, killed two motorists, the driver, and the cameraman, when the car smashed into the latter for using his shoulder during filming. The camera was badly hurt, miraculously intact, and Clouse being a practical man the film was ended.

Harold Lloyd then I have my salary notice upon the making of the classic silent comedy, **SABREY LAST**. He really did climb a skyscraper and hang perilously from the clock.

In **STEAMBOAT BILL, JR.** Buster Keaton stars just in the middle of a cyclone. Buildings fall all around him and he doesn't see them, notice, until one finally falls on him. Or, reflect, or not. He just happens to be standing in the open space where a window would now be clear as on all sides would fall around him. It was well-calculated, but if anything had slipped, or the wind warmed — or more Keaton.

I trust it have made my point. As long as there are outrageous scenes falling through the joints of nature and cameras, there will be a need for stunts. And each new kind of stunt is as long with a individual, specialized mode. Whether about how a system, comic drama need men who can do by punches, well, and fall off walls, rollers wheel explosions and so, chosen, or.

When the martial art film "boom" began in 1970, many developed yet another need. Stuntmen who were martial artists, or silverswords, or something else would have to train in (Hawaii, use of human economics. On enough money, you can find somebody who'll do what you want, no matter if it's falling through the clouds or fighting white snakes.) For a while it seemed that there would be definite, unimportant limits, since the stunt business is strictly teamwork. There is no silent game, the Stuntmen's Association, a

band of squatters who began as a splinter faction of the SA, but now dominate TV work, Stunt Unlimited, the Black Stuntmen's Association, and the recently formed Stuntmen's Association. Work, while lucrative, is sometimes very tight. Particularly in those miserable days. I was rescued by some that men union people were being used.

There is a certain professional snoot to be found on both sides. Martial artists usually find regular stunt work really uninteresting, and say that the stuntman can't reach to chops and kicks with infinite, never, for all their wanted expertise. In turn the stuntman say that martial artists work too tight and too fast for the camera. But Neillman, of Stunt Unlimited, says "We know the camera has no depth perception. Therefore, when I swing a punch at someone, I can miss him by a foot to eighteen inches. But when he lands in the right time, they put the sound effect in and we have won. The martial arts people find it work too slow. I don't give a damn who you are, or how good you are, eventually you're going to miss a punch and when you do someone will get hurt."

What is evolving is a tentative partnership, as the two groups grow used to each other. And from each other. Eric Clouse has an organization called "Creative Artists in the Martial Arts," to reach stuntmen enough about kung fu and kung fu to work a martial stunt successfully. Elsewhere in Los Angeles you can find Eric Avon, son, with the help of Chuck Norris, doing just this, improving martial artists in the introduction of people training and camera angles. But even Avon seems a definite foe. "We're not reaching high falls, and that said to martial artists. These are exclusively for stuntmen and I would train in it they should use that too."

Obviously, the martial training can benefit a film. A stuntman smashes, lunges and knifes and stands firm making shooting shots more striking, can he make make a hard task impossible. And the discipline and teamwork from martial arts makes a stuntman's range.

For a bit more detail on the movie workings, I went to Pat Johnson. A martial artist first, Pat became involved in movies through Bruce Lee. He did so many in the field yet perfect. But he went on from there, to a couple of acting jobs, the role of several film scripts, and — the is, where we become aware, he — the very discipline of several explosive fighting movies. (Pat is the man selected to continue rights and names for the **BRUCE LEE: LIFE AND LEGEND** film, should it ever manage to leave the limboing hell of Warner Brothers and make it into production.) Pat fights both styles, and he knows what he is talking about.

DEADLY MONDIE: How could you present us with a little bit of legend? I'd appreciate it.

JOHNSON: I got started in the martial arts in Asia, in 1962. I joined my Black belt in '64 and then decided to come home to Nagla Falls. But after three years I decided there must be something more in the world than this, so I went on the road, coming to California in 1968. I had met Chuck Norris in a circle of martial tournaments and he invited me to fight for him and gradually we were very successful. Eventually, I was still strong his reputation.

DEADLY MONDIE: But what was it about through you into stunt work?

JOHNSON: That's how we started that. In 1971 Billy Wall was producing in **ENTER THE DRAGON**. Bill is a good friend of mine. The story that once they shot this with Billy, and you to whom Billy Stuntmen were known as a gift came. That time they closed to make more time, and because actor who had made films in Asia, that they went on to Hong Kong. New-Yorker Steven is a martial artist. He's had an amazing career — for a company of 60 — but he was really as a friend fell to the Japanese scene. Anyway, and he was in the work that Bruce film was making was in Hong Kong he wanted that his name backing very good. The guys who had been a success for 20 years here, so were properly, and of course it is the person who knows that

(Continued on page 64)

SHARP RINGING BREAKS THE STILLNESS IN THE DARK ROOM...

RRRIINGSS!

...FOLLOWED BY THE HASTENED PADDING OF FEET FROM THE DOWNSTAIRS GYM.

HELLO.

YES. THIS IS BRUCE LEE SPEAKING.

I SEE. YES, I UNDERSTAND. BUT IF ONLY WE COULD...

LOOK, BRUCE, YOU HAD SOME GREAT IDEAS. BUT IT'S NOT AS SIMPLE AS ALL THAT.

THIS IS A WEEKLY SERIES WE'RE TALKING ABOUT-- NATIONWIDE. MAYBE WORLD-WIDE.

YOU'RE INEXPERIENCED -- YOU HAVEN'T GOT A BIG ENOUGH NAME TO CARRY IT -- AND...

...AND, YES, I KNOW--

-- I'M CHINESE. TOO CHINESE FOR AN AMERICAN AUDIENCE.

"MAN, YOU GO INTO T.V. AND YOU'RE GOING TO BURN OUT YOUR SHOW IN ONE SEASON."

"TELEVISION CHEWS UP GENIUS."

"SET YOUR SIGHTS ON HONG KONG. STICK TO IT."

AHHHH--

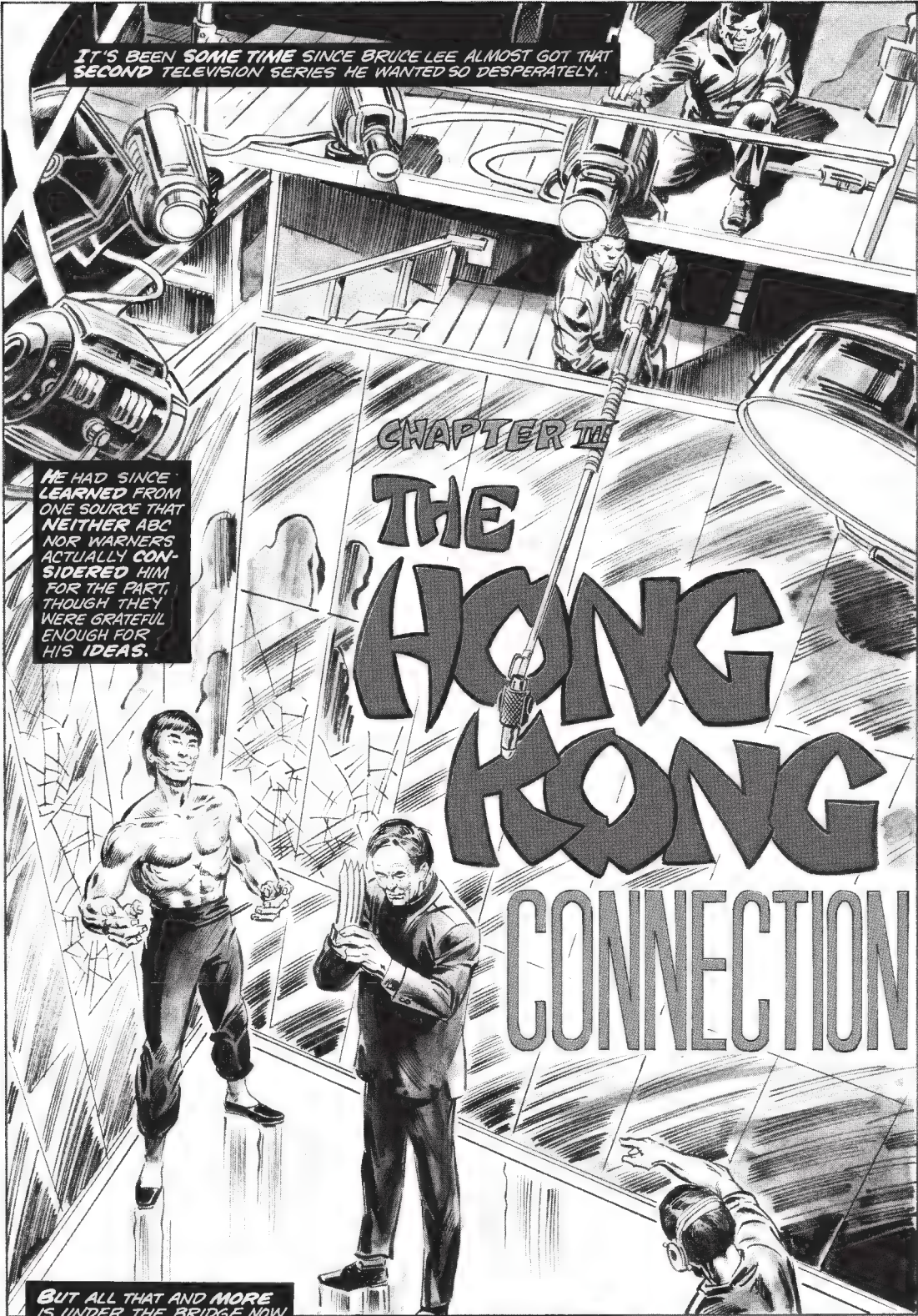
"YOU'RE CHINESE IN A WHITE MAN'S WORLD!"

BUT I WANT HOLLYWOOD.

SKASH!

NNNNNN





IT'S BEEN **SOME TIME** SINCE BRUCE LEE ALMOST GOT THAT **SECOND TELEVISION SERIES** HE WANTED SO DESPERATELY.

HE HAD SINCE LEARNED FROM ONE SOURCE THAT NEITHER ABC NOR WARNERS ACTUALLY CONSIDERED HIM FOR THE PART, THOUGH THEY WERE GRATEFUL ENOUGH FOR HIS IDEAS.

CHAPTER THE

THE HONG KONG CONNECTION

BUT ALL THAT AND MORE IS UNDER THE BRIDGE NOW. BRUCE LEE HAS MADE QUITE A NAME FOR HIMSELF IN THE EAST...

... AND HE'S ON HIS WAY BACK TO HOLLYWOOD TO PROVE THEM ALL WRONG.

BRUCE LEE, THE CONQUERING HERO!



WATCH YOURSELF, BRUCE.

JUST A FEW SHOTS BETWEEN TAKES, AS USUAL, BRUCE.

HAVE TO HAVE SOMETHING FOR THE STUDIO STILL BOOKS.

OKAY, THEN WE'LL HAVE TO MOVE THOSE RIGGINGS OVER THERE AND...

THIS IS NEVER GOING TO WORK, YOU KNOW.

ALL THESE MIRRORS, ALL THESE COMPLICATED CAMERA ANGLES, WE'RE GOING TO LOSE OUR AUDIENCE.

COME ON, BRUCE, YOU CAN COME UP WITH MORE CONFIDENCE THAN THAT.

I'VE TALKED THIS THING OVER THOROUGHLY WITH BOB CLOUSE. IT'LL WORK, I TELL YOU.



BESIDES, YOU CAN MAKE ANYTHING WORK --YOU'RE A SUPER-STAR NOW!

SUPERSTAR.



BUT IT SURE WAS A LONG HARD ROAD.

THE YEAR WAS 1970.



THE PLACE WAS THE PRIVATE WORKOUT ROOM. BRUCE KEPT IN THE BASEMENT OF HIS BEL AIR, CALIFORNIA HOME.



BRUCE WAS NOTHING IF NOT AN EXPERIMENTER, CONSTANTLY TRYING TO EXPAND HIS BOUNDARIES.



BUT EVEN THE BEST OF US MAY MISCALCULATE OUR LIMIT.

WEIGHT LIFTING WAS NEVER AN IMPORTANT PART OF BRUCE'S TRAINING...

... BUT ON THIS DAY HE TRIED TO UTILIZE WEIGHTS IN A PARTICULARLY TRICKY...



... STRETCHING EXERCISE.

YAAAAHHHH!

NO!

CAN'T...

...HOLD...

...ON...

LINDA!





A moments carelessness. That's all it had taken.

The doctor stepped closer to Bruce and there was a tension in his face. He knew Bruce, knew the kind of man he was—his lifestyle, his dreams, his goals. He dreaded what he had to tell. "You've severely damaged a sacral nerve. Your Kung Fu—you'll never again be able to do . . . what you could before." The doctor paused. "You'll probably be on your back for months—maybe a year. I'm sorry." Then he added with a fumbling feeling of inadequacy. "We'll still be making tests. Who knows."

Bruce knew.

He knew that in a single instant everything had been snatched away from him and that power to overcome what he had done would have come from within. But could he?

For the first (and perhaps the *only*) time in his life, Bruce's usual high spirit gave way to glimmers of pessimism. For the first time he questioned his own ability to overcome whatever obstacles lay in his path.

Perhaps pessimism is too strong a word. Bruce Lee was certainly never one to become morbid, and he always retained his sense of humor. But he realized what it could mean to him if the tests over the next few months continued to be negative.

But Bruce Lee never gave up!

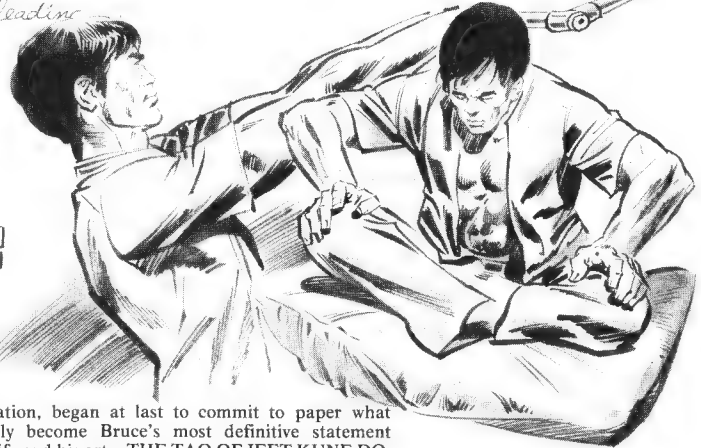
He ended up spending a total of about six months in bed, yet it was far from time wasted. In those months, Bruce's mind turned inward, reviewing everything that had shaped him; the people who guided his steps, his own thoughts and philosophies. And slowly, these thoughts and philosophies began to sift down. He sorted out all the notes he had kept over the years and, after



the path of leading



the facing center



much consideration, began at last to commit to paper what would eventually become Bruce's most definitive statement about both his life and his art—THE TAO OF JEET KUNE DO.

When the six months was over he had several volumes of material. Slowly, cautiously, as soon as he was strong enough, he began light training—stretching exercises (of a less strenuous variety this time), yoga and the like.

And Bruce Lee's head and body came together . . . in a sense more evolved than ever before.

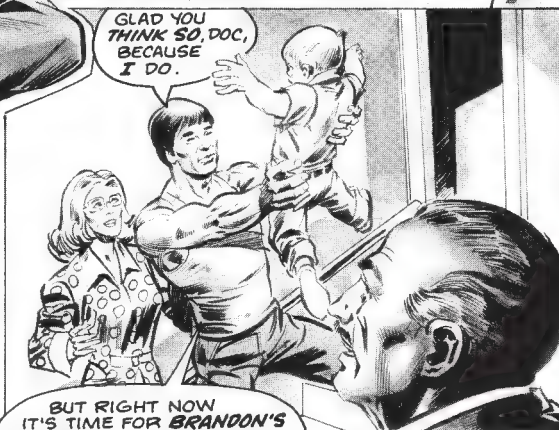
FROM "TAO OF JEET KUNE DO"
BY BRUCE LEE*

"THE POSITION
ADOPTED SHOULD
BE THE ONE FOUND
TO GIVE MAXIMUM
EASE AND RELAX-
ATION, COMBINED
WITH SMOOTHNESS
OF MOVEMENT
AT ALL TIMES."

"PRECISION OF
MOVEMENT MEANS
ACCURACY AND
GENERALLY IS
USED IN THE SENSE
OF EXACTNESS IN
THE PROJECTION
OF A FORCE."



BUT, AH YES--
OUR BRUCE IS
GOING TO DO JUST
FINE.



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CHAPTER IV:

INDIA.

THE HOT SUN FLARES UNMERCIFULLY DOWN OVER THE STIFLING, NOISY, DUSTY, CROWDED CITY BELOW.

LOOK, OKAY-- MAYBE WE CAN SELL A MARTIAL ARTS ACTIONER. I MEAN, IF COBURN OVER HERE HAS AGREED TO STAR MAYBE.

TELL YOU WHAT. IF YOU CAN SEE YOUR WAY TO **SHOOT** IT IN **INDIA**-- USING MONEY WE HAVE **INVESTED** THERE BUT WHICH THE INDIAN GOVERNMENT WON'T LET US **REMOVE**--

THIS IS **CRAZY**, BRUCE. WE **CAN'T** MAKE THE SILENT FLUTE **HERE!**

--THEN THIS STUDIO WILL **BACK** YOU!

IT'LL **WORK**. WE'LL MAKE IT **WORK**-- **SOMEHOW!**

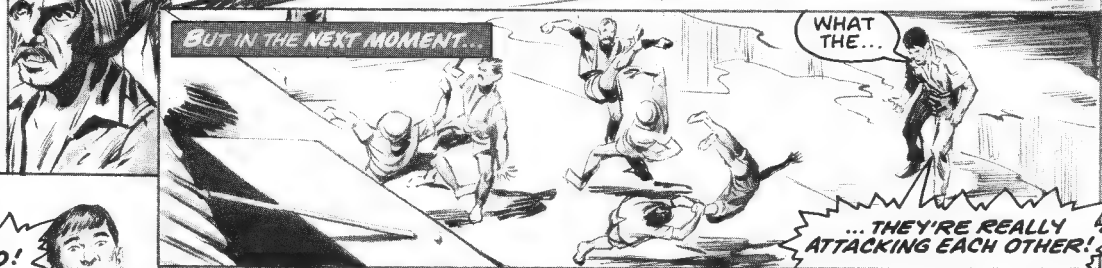
SURE WE WILL, BRUCE. LOOK, HASN'T IT OCCURRED TO YOU **WHY** THOSE **BLOCKED RUPEES** **HAVEN'T** BEEN USED BEFORE.

NO WAY. IT LOOKS LIKE **LONG BEACH** DURING THE **TOURIST SEASON!**

WELL, HERE WE ARE-- A GLORIOUS **VIRGIN DESERT**. AND IF WE FILM IT IN THE **DARK HOURS** OF THE MORNING, AFTER ABOUT TWO OR THREE HOURS OF **SCRAPING** AWAY **FOOTPRINTS** AND **HOOFPRI**NTS, WE JUST MIGHT **BLUFF** IT OUT!

LET'S GET **BACK...**

THE FLUTE THAT FAILED!





COBURN'S **RIGHT**, STIRLING.

IT'S **HOPELESS**.

THE **SILENT FLUTE** CAN **NEVER** BE MADE IN INDIA...



...WHICH MEANS **DELAYS** FOR NEW STUDIO NEGOTIATIONS... AND **ONLY** IF COBURN STICKS WITH THE PROJECT.

I'M STAR MATERIAL-- CAN'T THEY **SEE THAT**, STIRLING?



BUT YOU'RE NOT **BANKABLE**, JIM IS.

THEY'VE NEVER EVEN **TRIED** TO FIND OUT IF I'M **BANKABLE**.

I KEEP **TELLING** YOU, BRUCE--SET YOUR SIGHTS ON **HONG KONG**. STICK TO IT.



ALTHOUGH I'M **ASHAMED** TO ADMIT IT--HOLLYWOOD IS TOO **WHITE** FOR YOU.

WELL, MAYBE THAT'S **IT**. MAYBE I'VE GOT SOMETHING TO **PROVE**--



-- BUT **BLAST** IT, I'M GOING TO PROVE I'M **BANKABLE**! I'LL MAKE HOLLYWOOD COME TO ME!

AND IF I **HAVE** TO GO TO **HONG KONG** TO DO IT--



-- WELL, MAYBE YOU'RE **RIGHT**!

GOOD LUCK, BRUCE. MAYBE YOU **WILL** MAKE IT. I DON'T KNOW.

I JUST WISH IT WEREN'T SUCH A **HARD, LONG ROAD**.

The **Silent Flute**

CHAPTER V: BEYOND HONG KONG!

Hong Kong.
Bangkok.
Pak Chong.

That last name belongs to a tiny and fairly primitive village in the jungles of Thailand. Yet, in this inauspicious out-of-the-way community came beginnings of what was to be the realization of Bruce Lee's prediction. Here he began his rocket-like ascent to super-stardom that he had sought all his life. Here—with a meagre and amatuerish, and very typical, Hong Kong produced martial arts film called THE BIG BOSS (retitled in the American release, which followed a couple of years later, FISTS OF FURY).

Yet, even when it finally all came together for Bruce, it still did not come easy. Mishap piled on mishap during the shooting of THE BIG BOSS. There was almost no meat in the village of Pak Chong and Bruce became severely weakened, especially working around all that ice (the film dealt rather simple-mindedly with corruption at an ice packing plant). The film went through several directors, including the now famous Lo

Wei, with whom Bruce was to have a running battle. Bruce disagreed with much of the practices used for making Mandarin films and tried to change things—he also disliked taking orders.

But, in spite of all of this, Bruce Lee rose above the film which, by itself, was little more than substandard, and created one of the most memorable performances in the annals of action films. Made for less than \$100,000, during its first month in Hong Kong, THE BIG BOSS grossed over three million dollars.

Bruce, as always, proved to be a phenomenon.

Bruce Lee, for all his fighting the people who felt they knew all the answers to making a big-selling film, had shown something unique to his audience—subtlety. At

least, in comparison to what they had been getting. There was a story (if meagre) and an examination of the hero as a character built around the fights. And even the fights were special (as all Bruce's filmed fights proved to be). Bruce had seen a number of the Mandarin films and had found them very much wanting. Yet he had no defined, set picture of what he *should* do. The result was that he was flexible enough to create when he got in front of the cameras.

It was that unique artistry of Bruce's—the ability to make-do under any set of circumstances and to rise above imposed limitations—that was one of the many contributing factors to Bruce's success.

His success continued. His next film was FIST OF

FURY (retitled THE CHINESE CONNECTION in the United States). This film may well be one of Lee's most popular, and it certainly contains the scene during which Bruce passed from merely being a star to being a legend. The scene has Bruce challenging an entire Japanese martial arts school after they posted a sign saying that the Chinese are "The Sick Men of Asia." Bruce makes a couple of the Japanese's best fighters eat their words—literally!

Suddenly Bruce had, at least in the East, what he had always wanted. He was in demand and he was making it big. There were both advantages and disadvantages. He found it hard to go out into public—for even the slightest thing. But he also found himself with the clout to get backing for his own projects. Projects which were all his own. Bruce Lee the star, the writer, the director—he had everything now.

And so what if he never seemed to have any time anymore.

From time to time his back would bother him and he'd have to rest it.

The pressure was already beginning to build!



AS BRUCE LEE THE STAR ASCENDED, SO DID BRUCE LEE THE LEGEND. THE LITTLE DRAGON HAD BECOME A HOUSEHOLD WORD.

BUT FAME HAS ITS BY-PRODUCTS, NOT ALL OF THEM FAVORABLE.

BRUCE WAS FOREVER HAUNTED BY SENSATIONALISTIC GOSSIP JOURNALS AND FAN MAGAZINES THAT WOULD TURN THE SLIGHTEST WORD OR INCIDENT OF HUMAN ERROR INTO PAGE ONE SCANDALS AND EXPOSES.

CROWN GAZETTE

BRUCE LEE

BUT BRUCE TRIED TO IGNORE THEM, BURIED AS HE WAS IN DIRECTING AND STARRING IN TWO FILMS AT THE SAME TIME...

...WAY OF THE DRAGON AND GAME OF DEATH.



BUT THERE WERE TIMES HE COULD NOT IGNORE THE PRESS...

...THE PRESS THAT DECIDED HE WAS PERHAPS TOO MUCH A HERO.

PEOPLE TEND TO FORGET EVEN LEGENDS ARE HUMAN...

...AND, AFTER BUILDING THEM INTO INHUMAN STAINLESS STEEL DEMIGODS, THE SAME PEOPLE RUSH IN TO FIND THE SLIGHTEST TARNISH.



GET OUT OF MY WAY, BLAST YOU!

YOU WANT MORE GOSSIP STORIES--MAKE THEM UP.

YOU ALWAYS DO ANYWAY!

WOW.

WONDER WHAT WOULD HAPPEN IF HE EVER REALLY LET LOOSE?

"MAD DOG" MARTIAL ARTIST ATTACKS NEWS-MEN. YEAH.



BRUCE LEE WAS A MAN UNDER PRESSURE
DRIVEN BY DEMONS ONLY HE COULD
UNDERSTAND...

... HE HAD DREAMS
THAT THE WORLD WAS
NOT READY FOR, AND
HE HAD TO FIGHT ALL
THE HARDER TO ACHIEVE
THEM.

SO HE PUSHED
HIMSELF MORE
AND MORE, HOPING
FOR THAT ONE FILM
THAT WOULD TAKE
HIM FROM EASTERN
SUPERSTAR TO
INTERNATIONAL
SUPERSTAR.

MAYBE THEN
-- MAYBE HE
WOULDN'T
HAVE TO
FIGHT EVERY-
ONE AND
EVERYTHING.

MAYBE THEN HE
COULD JUST... BE.

CHUCK AND
I PREPARE...

...STANCES...

INOSANTO
MOVES IN
WITH STICKS
FIRST.

NOW...





KICK...

NO...

NO!

POKK!

SNAP!

CLAK!

SNAP!

CLAKETTA!

CLAKETTA!

NOOOOO!

BUT FOR ALL THE PRESSURES THAT BORE ON HIM, HE WAS STILL BRUCE LEE, THE MASTER, DEVOTED TO HIS MARTIAL ARTS AND TO HIS FILMS...

... BOTH OF WHICH HAD BECOME HECTICLY MERGED REALITIES.

THE REALIZATION OF HIS GREATEST DREAM LAY CLOSE AT HAND NOW.

THERE WILL BE **MANY QUESTIONS** IN THE DAYS, WEEKS, MONTHS, YEARS AHEAD. MOST OF THEM WILL GO **UNANSWERED.**

LEGENDS ARE ENIGMAS!

LINDA.

DOCTOR?

I-I'M SORRY.

LEGENDS DON'T DIE.

PEOPLE DIE.

LEGENDS...

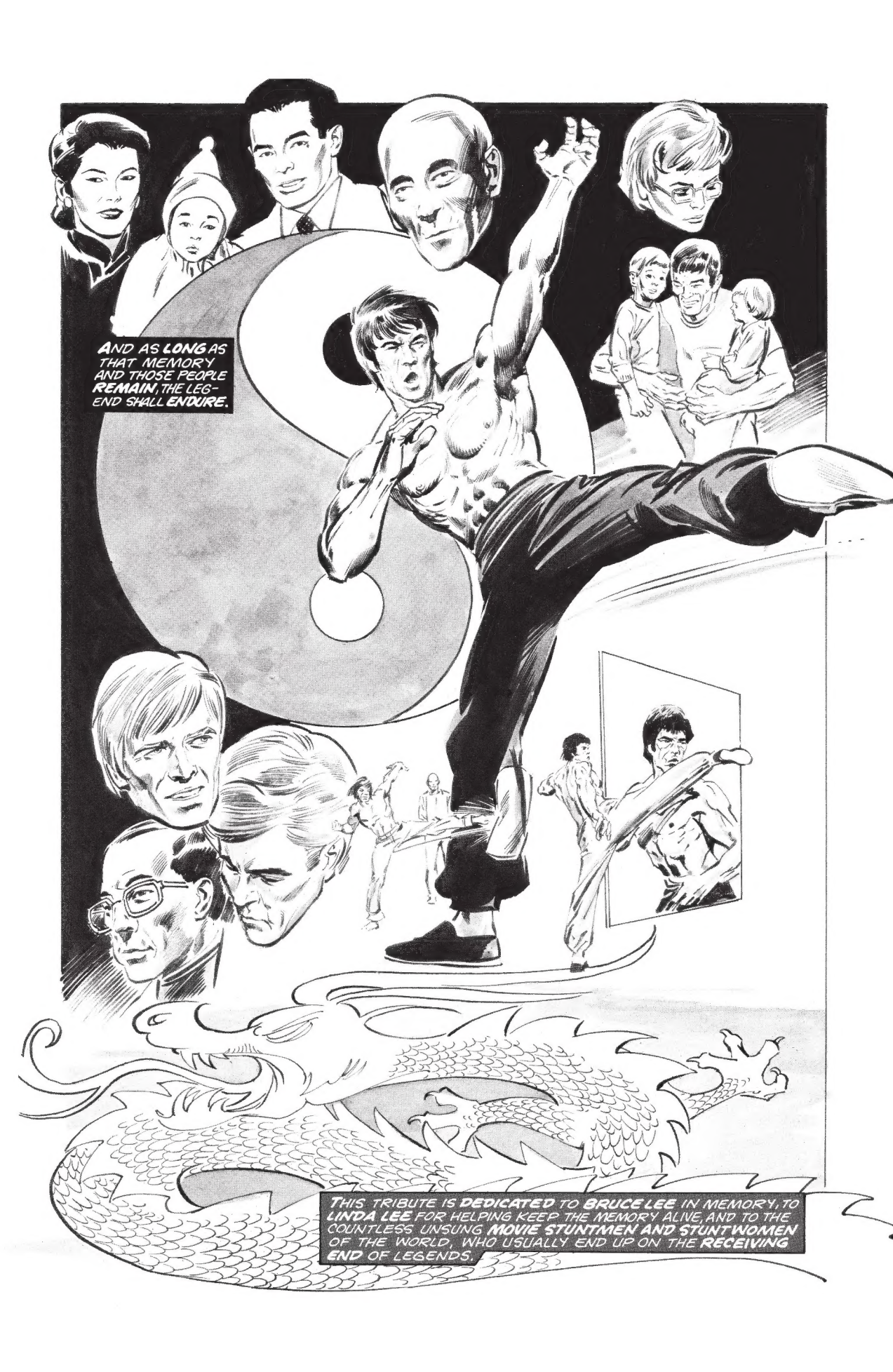
...LIVE ON...

...FOREVER.

DOCTOR
... I ...

THEY LIVE ON THE
ACHIEVEMENTS
OF THEIR LIFE AND
IN THE PEOPLE
WHO REMAIN.

...I'LL BE
...HOME.



AND AS LONG AS
THAT MEMORY
AND THOSE PEOPLE
REMAIN, THE LEG-
END SHALL ENDURE.

THIS TRIBUTE IS DEDICATED TO BRUCE LEE IN MEMORY, TO LINDA LEE FOR HELPING KEEP THE MEMORY ALIVE, AND TO THE COUNTLESS UNSUNG MOVIE STUNTMEN AND STUNT WOMEN OF THE WORLD, WHO USUALLY END UP ON THE RECEIVING END OF LEGENDS.

NEXT ISSUE

**KUNG FU THRILLS
AS YOU'VE
NEVER SEEN
THEM BEFORE!**



The mind-numbing conclusion
to **SWORDQUEST**.

Kwang-Che Yu has his final,
fateful showdown with his
awesome archenemy
— The Raven!

AND

... The **WHITE TIGER**
returns in non-stop action!

PLUS

... An in-depth interview
with full-contact
karate's chief spokesman
— **AARON BANKS!**
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